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पुस्तकालय



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समय तक पुस्तक अपने पास न रखें।

KONARAK

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KONARAK

PHOTOGRAPHS BY
SUDHANSHU CHOWDHURY

INTRODUCTION & ANNOTATION

By

Prof. O. C. GANGOLY

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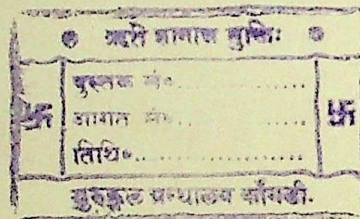
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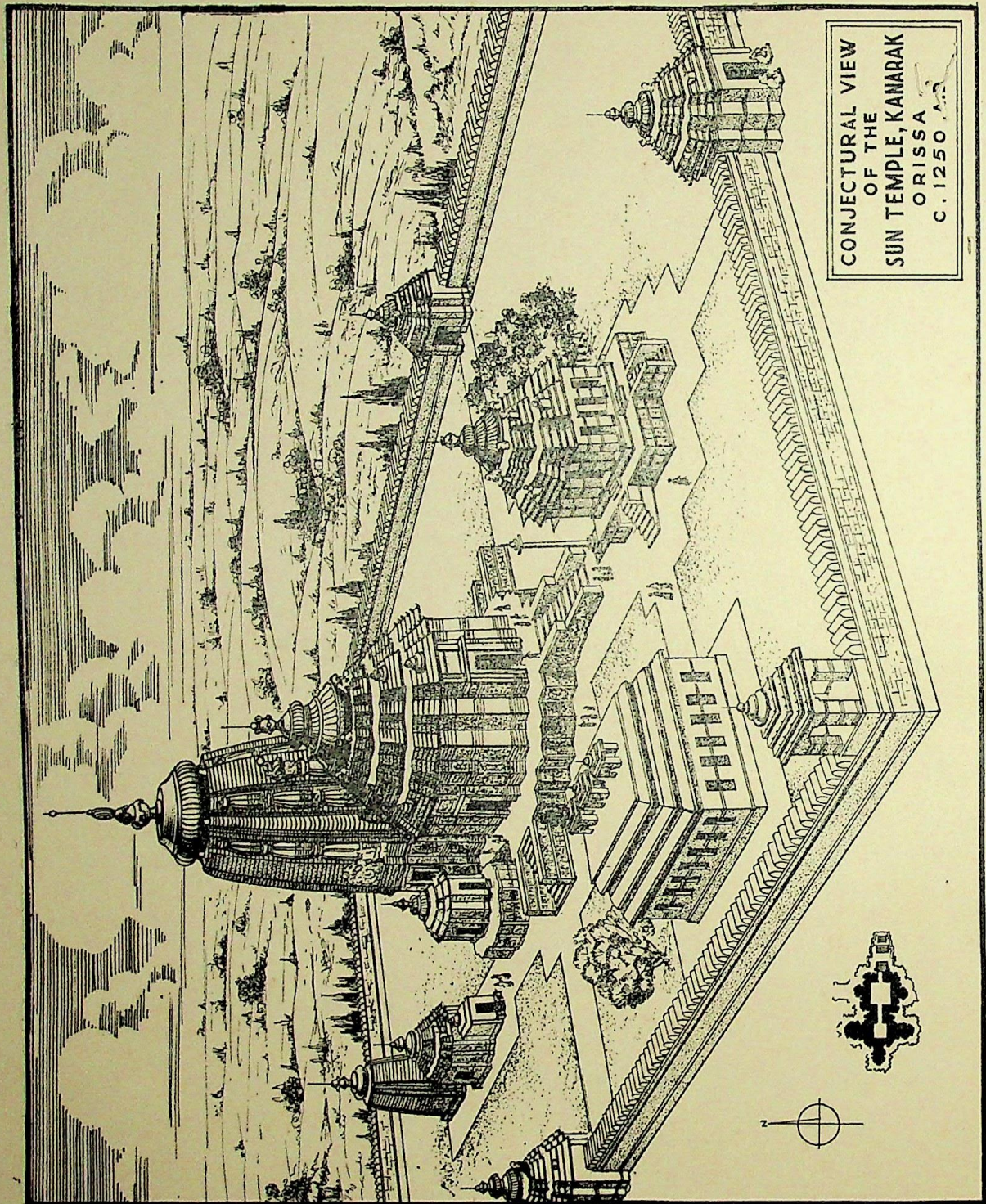
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TO

MY GURU

Dr. ABANINDRA NATH TAGORE



AFTER PERCY BROWN

INTRODUCTION

By

PROF. O. C. GANGOLY

"WE must achieve the privileges of the working artist, otherwise we shall achieve nothing. It is true that the magazine of Wisdom, the storehouse of Art in India, has filled up, from age to age, with their incomparable and sumptuous splendours, but looking at the tragic poverty of our culture today, could any one claim that we ourselves are legitimate heirs, to those inexhaustible treasures? The Konarak Shrine, built with the gold particles of the Sun, — the Taj Mahal, grasped by the gossamer fancy of love-dreams, — do they really belong to us, lost to all sense of beauty, to all sense of delight, and sunk in the supreme depths of poverty and ugliness, do they belong to us, who have forgotten all use of our hands, except of joining them in supplication, and spreading them out for begging? That cannot be true. We shall earn the right to claim these art-creations as our own, on that day, when we shall attain the altitude of art, not before that. On that day our art-inheritance shall belong to us, and on that day the whole world shall say that all these really belong to us".

ABANINDRA NATH TAGORE

The Sun Temple at Konarak — belongs to the Kalinga School or branch of the Nagara types of Indian Temples, with characteristic curvilinear towers, mounted by cupolas (*Amalaka*), of which the earliest prototype, is met with in the Hucchi-malligudi temple at Aihole, Bijapur District, dated in the 6th century and, of which the earliest northern example is the brick-temple of Lakshmana at Sirpur, Raipur District.

Erected sometime between 1238 and 1264 A.D. by king Narasimha Deva I of the Ganga dynasty*, the Konarak Shrine, not only marks the culmination of the Kalinga style, in archi-

* A different date for the building of the temple is given in a verse recorded in the *Madla Panji* (Temple chronicle):

Sapuccha Narasimbema Kamesvranamsu-malinah |

Prasadab Karito Pajna sake avadasake sate ||

"The temple for the 'ray-garlanded god' was built at the instance of the tailed King Narasimha in the year 1200 Saka, i.e., in the year 1278 A.D. But this date has not been accepted by scholars.

itecture and sculpture, but marks one of the highest water-marks in the history of Indian Art. There are very few temples dedicated to the Sun, the other known examples are the temples of Martanda in Kashmir, the Sun temple at Ajmer, the Surya temple at Modhera (Guzera!) and the Surya-Narayan Koil in the South.

The impressive grandeur of the Konarak Shrine, with its main tower now missing, is based on a view of the surviving fragment of the gigantic porch (The Jaga-mohan, the "Wonder of the World") which speaks eloquently through its magnificent series of relief-sculptures, pulsating with life and tremulous in its moving rhythm. The shrine is designed to imitate a gigantic solar chariot with twenty-four wheels drawn by seven horses symbolising the seven rays of the Sun. What the complete shrine looked like — is suggested in the skilful conjectural restoration of Percy Brown.

Its beauty and grandeur can hardly be described by words, and can be best studied in the magnificent photographs here presented and taken by Sudhansu Chowdhury, a talented artist, and one of the earliest disciples of Abanindra Nath Tagore. This album is a respectable tribute paid by a modern Indian artist — to one of the greatest creations of a guild of Orissan artists of mediaeval Orissa.

There is a picturesque legend according to which Bishnu Maharana, the master-architect who designed and built this edifice, left his home for many years leaving behind his new born son, and the wife trained the young man in the technique of his father's craft. When he was old enough, the young architect, Dharmapada by name, went in search of his father who had for these many years forgotten to return home having become so engrossed in the building of the temple. The story goes that owing to a mistake in calculation, the old master-builder was unable to place the *Amalaka* crown in position as the finishing touch to the ready-made structure, and its completion was delayed, arousing the wrath of the king. The young son came to the rescue of his old father and, adjusting the calculation, happily finished the tower, but to save the reputation of the old man, he committed suicide by drowning himself in the waters of the river Chandravaga which ran by the site.

Before we record our own reactions to the beauty of this great masterpiece, it would be appropriate if we recount the various tributes, recorded from time to time from the sixteenth

century onward, by historians, architects, art-connoisseurs and art-critics who have visited the shrine.

ABU-L FAZAL (1574-81 A.D.)

THE earliest record of appreciation, curiously, comes from a non-Hindu — Abu-l Fazal, the famous court-historian of Akbar. It is not clear if he personally paid a visit to the monument, but his account given on the pages of the *Ain-i-Akbari* (C. 1581 A.D.) appears to be based on the report of an eye-witness.

"Near Jagannath is a temple dedicated to the Sun. Its cost was defrayed by twelve years' revenue of the province. Even those whose judgment is critical and who are difficult to please stand astonished at its sight. The height of the wall is 150 cubits high and 19 cubits thick. It has three portals. The eastern has carved upon it the figures of two finely designed elephants, each of them carrying a man upon his trunk. The western bears sculptures of two horsemen with trappings and ornaments and an attendant. The northern has two tigers (?) each of which is rampant on an elephant that it has overpowered (Plate 4). In front is an octagonal column of black stone 50 yards high. When nine flights of steps are passed, a specious court appears with a large arch of stone upon which are carved the Sun and other planets (Plate 62). Around them are a variety of worshippers of every class, each after its manner with bowed heads, standing, sitting, prostrate, laughing, weeping, lost in amazement or in rapt attention and following these are diverse musicians and strange animals which never existed but in imagination. It is said that somewhat over 730 years ago, Raja Narasing Deo completed this stupendous fabric and left this mighty memorial to posterity. Twenty-eight temples stand in its vicinity; six before the entrance, and twenty-two without the enclosure, each of which has its separate legend."

(Sir Jadu Nath Sarcar & Col. J. S. Jarret's Edition of *Ain-i-Akbari*, Bib. Indica, Vol. II, 1949, Pages 140-141).

As Dr. W. W. Hunter has happily commented: It is the only temple "which has wrung an unwilling tribute even from the Mohammedans".

A. STIRLING (1825)

"THE Black Pagoda even in its present imperfect and dilapidated condition presents a highly curious and beautiful specimen of ancient Hindu temple architecture No one can, cer-

certainly, behold the massive beams of iron and the prodigious blocks of stone used in the construction of this edifice (Jagamohan) without being struck with amazement. The ground-plan is square, measuring sixty feet on a side, or, if we take in the four projecting door-ways, it should rather be called a cross. The walls rise to a height of sixty feet, and have in some parts the unusual thickness of twenty feet. They support a noble and curiously constructed pyramidal roof, the stones composing which overhang each other, in the manner of inverted stairs, until they approach near enough towards the summit to support iron beams laid across, forming the head-piece or crowning ornament. The slope measures about 72 feet, and perpendicular height 63 or 64 feet. The total altitude of the building from floor to the summit is about 100 feet or a little more. The outside of the roof is divided into three tiers of steps, formed by slabs projecting curiously from the body of the building, which are all bordered with very fine patterns of elephants, birds and figures executed with considerable skill and spirit. Each of the terraces between the tiers, is decorated with statues, placed at intervals, nearly as large as life. On the two lower ones are figures of nymphs and heavenly choristers, dancing and playing upon sundry instruments, but with countenances expressing very little passion or feeling of any kind (?). The third story has the usual mythological animals, more nearly resembling lions than anything else, which support on their shoulders the outer rim of the huge turban-shaped ornament on the top; besides these there is a four-headed statue over each of the doorways, the crowns and sceptres of which mark them as intended to represent the majesty of Brahma...

If the style of the Black Pagoda, in the rude and clumsy expedients, apparent in its construction, reveal a primitive state of some of the arts, and a deficiency of architectural skill, at the period of its erection, one cannot but wonder at the ease with which the architects seem to have welded and managed the cumbrous masses of iron and stone used for the work. . . . It must be allowed that there is an air of elegance, combined with massiveness, in the whole structure which entitles it to no small share of admiration. There is much, however, about this remarkable building which it is difficult either to describe or comprehend. . . . The exterior of the side walls, as of the roof, is loaded with a profusion of the richest sculptured ornaments. . . . The human figures are generally male and female, in the most lewd and obscene attitudes, frequently in the very act of sexual intercourse. . . . Generally speaking, the style and execution of the larger figures, are rude and coarse, whilst the smaller ones display often much beauty and grace. . . . The skill and labour of the best artists seems to have been reserved for the finely polished slabs of chlorite, which line and decorate the outer faces of the door

ways. The whole of the sculptures on these figures, comprising men and animals, foliage, and arabesque patterns, is executed with a degree of taste, propriety and freedom which would stand a comparison with some of our best specimens of Gothic architectural ornaments. The workmanship remains, too, as perfect, as if it has just come from under the chisel of the sculptor, owing to the extreme hardness and durability of the stone".

(A. Stirling: An account, Statistical & Historical, of Orissa Proper, Konarak, 1825, pages 164-176).

JAMES FERGUSSON (1848)

"THE temple itself is of the same form as all the Orissan temples, and nearly of the same dimensions as the great ones of Bhubaneswar and Puri; it surpasses however both these in lavish richness of details, so much so, indeed, that perhaps I don't exaggerate when I say that it is, for its size, the most richly ornamented building, externally at least, in the whole world. Of the great tower, only a fragment, — one angle remains, rising to the height of about 140 to 150 feet. . . . The principal remaining part of the edifice is, therefore, the Mantapa, or ante-chamber to the sanctuary, as usual, a square about 60 feet from angle to angle. . . . The roof, which in height is about equal to the width of the temple, or sixty feet, is likewise divided into four compartments, the two lowest of which are composed of six projecting cornices, separated by a deeply recessed compartment containing sculptures as large as life. . . . The upper part of the compartments has only five cornices and none of their faces is sculptured. The



whole is crowned by lotus-shaped domical ornament, as is universally the case, but which is here of singularly elegant form. Were such a roof as this placed over a colonnade, or on a wall much cut up with openings, it would no doubt, be over-whelmingly heavy; but placed, as it is, on a solid wall, with only one opening on each face, and that so deeply recessed, I scarcely know one so singularly appropriate and elegant, and the play of light and shade from its bold and varied projections and intervening shadows give it a brilliant and sparkling effect that, I confess, I have almost never seen equalled. . . .

Taken altogether, this building, may as far as my experience goes, be considered as one of the best specimens of Indian architecture as an exterior; though in upper India there are interiors infinitely finer."

James Ferguson : "Picturesque Illustrations of Ancient Architecture in Hindusthan", London, 1948, page 27-28.

W. W. HUNTER (1877)

"THE most exquisite memorial of Sun-worship is the temple at Konarak upon the Orissa shore. The temple at Jagannath falls far short of this marvellous structure — which rose in honour of the Sun, fifty years later. Built, according to the most trusty records, between 1237 and 1282 A.D., shortly after the triumph of the graceful Vishnuite creed, it concentrates in itself the accumulated beauties of the four architectural centuries among the Hindus. Notwithstanding the indecent sculptures which disgrace its exterior walls it forms the climax of Bengal (?) art, and, wrung an unwilling tribute from the Mohammedans* * * * Sculptures in high relief, exquisitely cut, but of an indecent character, cover the exterior walls, and bear witness to an age when Hindu artists worked from nature. The nymphs are beautifully shaped women, in luscious attitudes; the elephants move along at the true elephant's trot, and kneel down in the stone exactly as they did in life. The lions must have been altogether evolved from the artists' inner consciousness. . . . Among the life-sized pieces, elephants crouch in terror under rampant lions, while mutilated human figures lie crushed beneath the flat pulpy feet of the elephants, clubmen, griffins, warriors on prancing horses, colossal figures of grotesque and varied shape, stand about in silent stony groups. . . . A pyramid-shaped roof rises by terraces of exquisitely carved granite to a lotus-crowned pinnacle. Viewed from below, this lofty expanse of masonry looks as if one could not place a finger on an un-sculptured inch. . . . The roof rises by three tiers, each consisting of a number of receding layers of masonry. It

forms, as it were, three lofty flights of steps, covered with elephants, horses, cavalry and foot-soldiers in endless processions.

Innumerable busts of nymphs stand out from the mass of carving, while images of four-headed Brahma look towards the sea, and shed the sanction of religion on the aerial sculptured world. The nymphs are rather over life-size, with swelling busts, full throats, and delicately retreating heads. They wear their hair in enormous chignons, projecting horizontally from behind. A head-dress falls in graceful festoons across both temples, ending in a golden boss at either ear, from which hang elaborate ear-rings. Their necklaces consist of many piles of the *tulsi* bead and fall in a triangular bracelet just below the shoulder, and a still more elaborate one at the elbow. Their ornaments, — ornaments so abundant however as to form a sort of clothing, — supply their only drapery above the waist, which is encircled by a girdle of many folds. From this, a garment of gauzy muslin falls upon the limbs, but scarcely conceals their delicate curves. The whole is carved in reddish granite, highly polished, just enough touched by time to give a softness to the profiles which stand out against the blue sky. . . .

If all this ungrudging labour was lavished on merely the outer chamber, we may judge of the magnificence of the towered sanctuary whose ruins now constitute the jungle-covered hill behind. This inner edifice, if it were ever completed, finds no place in Abul Fazal's description, and had probably tumbled down before his day (1580 A.D.). . . .

The ruins now lie heaped upon the floor, a gigantic chaos; and the contrast between their unwidely bulk, and the laborious sculpture which covers almost every square inch outside, forces on the memory Bishop Heber's criticism that "the Indians built like Titans and finished like jewellers".

Dr. W. W. Hunter: A Statistical Account of Bengal, Vol. XIX, Trubner & Co., London, 1877, pages 85-90.

RAJENDRA LAL MITRA (1875)

"In front of the eastern gateway there is an artistic ornament of marked elegance and great beauty. It is a monolithic pillar of chlorite, set on an exquisite pedestal of the same material. Its pedestal is 7 feet 9 inches square, 6 feet high, the base tile being one foot, and the plinth

over it 5 feet. The former is plain, the latter is formed of two tiles, with an ornament somewhat resembling a torus, but its edge is flattened instead of being rounded, and over it there is another series of tiles. Carvings on these are of the most sumptuous description, the like of which are not known to be seen anywhere else in India. As a piece of art-work, they are fit to be compared with the best specimens of the kind — in any part of the country."

Dr. Rajendra Lal Mitra: Antiquities of Orissa, 1875, Vol. II.

* * *

RABINDRANATH TAGORE (1893)

The poet does not appear to have recorded anywhere his impression of the temple of Konarak. But the following extract from his famous essay on *Mandir* (Temple) which summarises his studies of the temple sculptures of Bhuvaneswar applies equally to the reliefs on the facade of the Konarak Temple :

"When the old worn out Buddhist religion was finding a new form inside the newly born Hindu religion, — the dancing ripples of the new bubbling life of that age petrified into these assemblies of stone, in a far corner of India —and, after a lapse of one thousand years, they are expressing in words of silent suggestions, today, the abundant music of the human hearts which were awakened — in another age. They appear to be a few torn leaves from some Great Epic, newly written, at some remote time.....The Language of Man is here defeated by the Language of Stone. The stone does not weave words one after another. It does not say anything definite, but all it has to say, it says at once. And what it says occupies our whole mind. So that what it receives, realizes and feels, though intuitively understood, it cannot find time to put into the terms of words. Finally, when it settles down gradually, it has to be interpreted in terms of its own language.

I perceive every limb of the walls of the temple, inscribed with pictures. There is no empty space anywhere. What the eye sees and what the eye misses, everywhere the hand of the artist has worked ceaselessly.

The pictures are not pictures of specifically *pauranik* motifs from the Indian sagas. It cannot be said that either the legends of the Ten Incarnations, or the Lives of the Angels of the celestial world, have been depicted on the walls of the temple. The great and little deeds of Man, the good and the evil occurrences of his daily life, his work and play, his war and peace, his home and the world, cover up the whole temple, through a series of wonderful pic-

tures. I cannot find in this array of pictures any purpose other than to depict the actual manner in which this world is moving. So that, amongst these representations, one meets with many things, which cannot be instantly accepted as fitting decorations for a house of gods. In these, there have been no selection of themes, the trivial and the great, what should be concealed, and what should be reported, all are there (in an indiscriminate *melee*).....

The sculptured figures of the temple of Bhuvaneswara strike wonders on the mind. In a normal state of mind, perhaps this would not have happened but as the result of English education from our infancy, we have made a mental division between the heaven and the earth. We were always afraid, lest our ideals of Angels are spoiled by any touch of human feeling, lest the pigmy man should, by any means, cross the distant boundaries of a severely sacred nature, which divide the conceptions of gods and men. Here, men have touched, as it were, the bodies of the gods, not, even, after shaking off the dusts of their earthly bodies. The pictures of the moving, working, dust-laden earthly life, have arrogantly raised their heads and are overshadowing the images of the gods.

I step inside the sanctum, there is not one picture inscribed there, nor any kind of light, the image of the god is shining there, in the midst of silent un-adorned obscurity."

Rabindra Nath Tagore's Essay on *Mandir* (Temple). First published in *Mandirer Katha* (Vichitra Prabandha, IVth Edition, 1314, page 76).

JAMES FERGUSSON (1899)

"ARCHITECTURALLY the great beauty of this temple arises from the form of the design of the roof of the Jagamohan or porch, the only part now remaining. Both in dimensions and detail, it is extremely like that of the great temple at Bhuvaneswar, but it is here divided into three storeys instead of two, which is an immense improvement, and it rises at a more agreeable angle. The first and second storeys consist of six cornices each, the third of five only. . . . The lower ones are carved with infinite beauty and variety on all their twelve faces, and the antefixae at the angles and breaks are used with an elegance and judgment a true Yavana could hardly have surpassed. There is, so far as I know, no roof in India where the same play of light and shade is obtained with an equal amount of richness and constructive propriety as in this instance, nor one that sits gracefully on the base that supports it".

James Fergusson : 'History of Indian and Eastern Architecture', John Murray, London, 1899, pages 427-428.

JOHN MARSHALL (1905)

"THERE is no monument of Hinduism I think that is at once so stupendous and so perfectly proportioned as the Black Pagoda, and none which leaves so deep an impression on the memory. When Fergusson wrote of it so admiringly he had seen but half of its beauty. The deep and richly carved basement with the horses and chariots of the Sun God had not been unearthed in his day, nor were any traces visible of the massive dancing hall in front which makes such a splendid addition to the main building."

Sir John Marshall, Former Director General of Archaeology in India, — extract from a Conservation Note, dated 28th February, 1905.

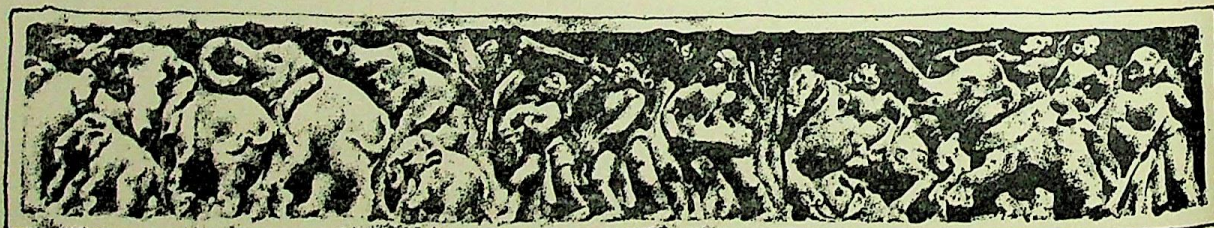
E. B. HAVELL (1908)

COMMENTING on the horses of Konarak, Havell has remarked: "Here Indian sculptors have shown that they can express with as much fire and passion as the greatest European art the pride of victory and the glory of triumphant warfare; for not even the Homeric grandeur of the Elgin marbles surpasses the magnificent movement and modelling of this Indian Achilles, and the superbly monumental horse in its massive strength and vigour is not unworthy of comparison with Verrochio's famous masterpiece at Venice."

E. B. Havell: 'Indian Sculpture & Painting'; London, John Murray, 1908, pages

ROGER FRY (1910)

"ALL the Ellora and Elephanta sculptures . . . appeal to the European eye by a relatively greater observance of the laws of co-ordination, and by an evidence of dramatic force which indicates that Indian Art did not always convey its meaning in a strange tongue. The same is true in an even greater degree, of the superb colossal figure of a war-horse led by a striding soldier from Konarak, Orissa. This has indeed, in the highest degree, the qualities of



great monumental design and one may sympathise fully with Mr. Havell when he says of it that it not only shows "The versatility of Indian sculptors in the past, but points to one of the many potential opportunities which might be opened to their descendants in the present day."

Roger Fry : 'Oriental Art', Quaterly Review, No. 422, January, 1910, pages 235-236.

AKSHAY KUMAR MAITRA (1910)

"THE Indians always had the keenest eye for the beauties of hill and plain, mountain, forest, river and sea. This is undoubtedly visible at Konarak, where the effect of the Pagoda was due largely to the contrast between the boundless expanse of the sea and the exuberant vitality of the sculpture. The site itself points out the genius that never failed to select the exact spot suited to the construction in hand. It was here, alone, along the eastern coast, where a true lover of nature would get the finest view of the rising Sun; and the selection of the spot for a temple of the Sun-god was, therefore, the happiest that could be conceived.

The Black Pagoda is a great study, greater indeed than what can be gathered about India from books of old. An Indian may be pardoned if he exclaims as he stands before these ruins—"What men or Gods were those who conceived and executed such wonderful monuments of national prowess!"

Akshay Kumar Maitra : "The Black Pagoda", Modern Review, March 1910, pages 267-271.

BISHAN SWARUP (1910)

"THE temple of Konarak is admittedly the best of all the temples of Orissa. It represents the culmination of the art . . . Its fine traceries and scroll-work, the beautiful and natural cut of its animals and human figures, all give it a superiority over other temples, but the chief quality, in which it far excels the others, is its design and architectural details . . .

Every temple in Orissa has on its three faces, three statues, like the above, their subject being connected with the presiding deity. The statues of the Konarak temple which is dedicated to the Sun show that deity—in three of his forms. Dr. Bloch takes these, as the midday Sun on the south, the setting Sun on the west, and the morning Sun on the north, probably from

his position at midday and evening. But according to the Gayatri formula, Brahma is the form in the morning, Shiva in the midday, and Vishnu, in the evening.

Bishan Swarup : 'Konarak.' Published by the Govt. of Bengal, Star Press, Cuttack, 1910.

ANANDA COOMARSWAMY (1911)

"THE temple is not only unique as a temple, but is in itself both architecturally and in the details of its sculpture, one of the noblest monuments of Indian Mediaeval art. The date of its erection is said to be about 1250 A.D. — contemporary with the finest period of European architecture. The main building is represented as resting on enormous wheels and drawn by spirited horses. The whole building is covered with a profusion of remarkable and beautiful carvings symbolising the fertilising and creative power of the Sun. It is a hymn to life, a frank and exquisite glorification of creative forces in the universe.

The unusual predominance of this kind of sculpture at Konarak is to be explained, as I have pointed out, as symbolising the power of the Sun but similar carvings occur in smaller proportionate quantity in many other places. Love and desire are part of life. Life is a veil behind or within which is God. The outside of the temple is an image of this life, *Samsara*, and the carvings on it represent everything that belongs to Samsara and perpetuates illusion, every bond and each desire of loveliness that binds men to the wheel of life and death. Within, in an empty chamber, the image of the god is alone, lit up by tiny lamps seen from far away by the approaching worshipper. This symbolism of phenomenal life as an embroidered veil beyond which the devotee must pass to find his god has perhaps always and everywhere been present, whether consciously or not, in the mind of Indian cathedral-builders.

The four main entrances of the temple are guarded by pairs of rampant animals. Those on the south side are horses trampling down armed men. One of these great horses, with a warrior striding beside it has a majestic and monumental grandeur which makes it rank amongst the finest heroic sculptures in the world. Of smaller sculptures on the main building besides those already referred to, there are many of different chimæras, gryphons and monsters vividly recall the finest Gothic treatment of grotesque forms: "the creatures illustrated (on the temple) would be quite at home with all the splendid gargoyles on Notre-Dame."

Dr. Ananda K. Coomaraswamy: 'Four Days in Orissa', *Modern Review*, April, 1911, pages 345-350.

"It would be hard to find anywhere in the world a more perfect example of the adaptation of sculpture to architecture than is afforded by the temple of the Sun at Konarak. It is remarkable how alike are the facades of the Orissan cathedrals, their statues inseparable from the framework of the building itself, to the contemporary churches of Western Europe; without of course, any possible direct connection . . . It is one of those many examples where like requirements and intentions have stimulated the discovery of similar principles of craftsmanship. The best Konarak figures are characterized by an exquisite smoothness and vitality. The sculptures of women are frankly the works of lovers. But it is perhaps the animals that are most impressive; the led horse is of unsurpassed grandeur; some of the smaller horses drawing the temple on its huge wheels, express a mood of sadness almost as profound as that of the Javanese Mahisha-mardini. There is an important group of a Guru and Disciples, in the Indian Museum at South Kensington, formerly miscalled Nepalese, but almost certainly from Konarak."

Dr. Ananda K. Coomaraswamy: *Arts and Crafts of India and Ceylon*, T. N. Foulis, Edinburgh, 1913, page 75.

MANO MOHAN GANGULY (1912)

"THE huge monolithic elephant at Konarak carved out of a single block is worth mentioning. It may have been said to have been copied from nature, and in consequence of this, it has extracted the unstinted admiration of the most captious critics of art. The horse is noticed to be too frequently represented; but unlike the mediaeval sculpture of Europe it is far less met with than the lion or the elephant. It is often seen enclosed in panels with beaded border on the face of the *Pidas*, or the *Basanta* of the *Jangha*. At Konarak it has been abundantly represented; and the huge one in front of the Jagamohana at Konarak may be considered a masterpiece, the like of which we very rarely come across and it may reasonably be "the pride of some metropolitan museum in Europe and America."

Mano Mohan Ganguly: *Orissa and Her Remains — Ancient and Mediaeval*", Calcutta, 1912, pages 204-205.

ABANINDRA NATH TAGORE (1918)

"PLACED on the pinnacle of the Maitra-vana hill, every corner of the Temple of Konarak, and every piece of its stones, (after having drunk to the last drop, the living radiance of warm blood) began to shine like the joyful and sportive *Kadamva* Tree of the Cupid God!

I am fixing my gaze on this curious car of Konarak, made by the hand of man, how tiny it looks! By grasping the energy of the Sun, and rearing its head sustained by its strength, this king of the trees, has kept itself ever-green and ever beautiful, but the banner of the car of Konarak, had outreached its height — but, alas, could not retain its dizzy height, and has broken down by its own weight!

The pink flush of the dawn has now faded from the top of this decrepit temple struck by lightning. In the devastating light of the day, the temple is attempting, as it were, to hide all its ignominy, under the cover of the big tree. The distant glimpse of the battered poverty of the shadow of the temple of Konarak, makes our mind as hard and insensitive as iron. There is no desire to bend even one step to approach it. Yet I am moving on, crossing the Chandrabhaga, and the ups and downs of the strip of the Kaliyai-ganda, step by step, led by the well-known attraction of a masterpiece made by human hand ever like a piece of iron pulled by a loadstone. The mind is being pulled towards the cool shade of the banian tree yonder, towards that temple which has lost its tower, towards those innumerable pieces of stone, which have dropped down and are bending their heads from the repose of their beds of sands.

The stupendous attraction of Konarak is intercepted by the green screen of that king of trees. As soon as one crosses the screen, and, as one crosses the hermitage of the Maitra-vana, reposing in deep shadows, and as one steps, into the inner enclosure of the Konarak shrine, one's gaze and all attention wander about incessantly in supreme exhaustion, very like moths hovering round tongues of fire! One does not find any manner of satiety!

This is a merry mart of Eternal Youth! The ever old and the ever new, divine dance-sport of the whole universe, is going on under the sportive *Kadamva* Tree of love, sacred to the gods, during the night and during the day, to the accompaniment of burning lamps of divergent colours placed round the bejewelled throne of the bodiless God of Love.

Here, nothing is silent, nothing is motionless, nothing is barren or sterile! Stones are ringing with the deep resonance of the *Mridanga*-drum, stones are running like frisky spirited horses pulling the car at top speed; fertile stones have blossomed out like the ever-blooming plants of the bowers, embracing in their thousand arms of shining green from all quarters!

On the top of all this, on the crown of this glittering robe of dalliance, floating over their talkative and moving fertility, are the shining lotus-forms of the imaginative minds of the twelve hundred artists who built the shrine of Konarak, — lotus-forms away from the limits of all manners of secrecy, and which open their petals towards fearless, radiant source of light. Now we are retracing our steps back across the rising Sun again to the descending rays of the setting Sun; once again returning to the drab mediocrity of life, with its standards of propriety and impropriety, of modesty and immodesty.

"The temple of Konarak is taking leave from us, she is lying half immersed in the beds of barren sands, as beautiful as the petrified form of Ahalya, — still, motionless, with her gaze fixed on the bejewelled looking-glass, in the dim light of the cloudy sky spreading across the horizon, very like our eternal expectations stretching across the ages; thirsting for a rare, tiny bit of dust, from the feet of a visitor, as she lies near the edge of the highway, trampled by the steps of millions of travellers."

Dr. Abanindranath Tagore's essay on *Gamana-gaman* (Going & Returning). First published in April 1918 (Chaitra 1325 Bengali year) and reprinted in the collection entitled *Pathe-Vipathe* published by the Visva-Bharati, March 1946, pages 101-110.

STELLA KRAMRISCH (1933)

"In Orissa, the problem of relating the figure and ground, in the early stages, leads to a flattening of the bodily volume, so that it appears to have been caught by the ground with invisible tentacles. . . . In the tenth century the surface itself of the temple-wall boldly steps out in the third dimension, while closely hugging to itself the ornamentation, that by now has become furrowed and roughened by a greater depth and a play of light and darkness full of contrasts. This wall-surface now, with bold profiles, itself three dimensional, seems to crumble into the organised intricacy of its light-dark ornamentation, and the two together put forth figure sculpture furthestmost exposed into space. The ultimate possibility of this reached in the Sun temple at Konarak (thirteenth century). There architecture, on the grandest scale, has its surface covered and differentiated by ornamentation, and jointly they step forth with figure sculpture, not only in relief but fully curved in the round, severed almost (in the upper storeys) from the architectural body, and actually the colossal horses, elephants, etc, are away from it right in the plane, yet dynamically, and, in a wilder sense, one with it; for the atmosphere itself, that is comprised within the lines that can be drawn pyramidally from the top of the building to these outlying figures, has been integrated into the volume and become part of the

body of this architecture; this, ultimately, is but a supreme fulfilment of the classically Indian conception of volume (Ellora, etc.). Architecture thus in Orissa is but sculpture on a gigantic scale, and the modelled figure as well as space itself partake its discipline."

Dr. Stella Kramrisch : 'Indian Sculpture' (Heritage of India Series), Calcutta, 1933, pages 113-114.

PERCY BROWN (1942)

"THE temple of Konarak is dedicated to Surya, the Sun-god, to whom some of the largest and most remarkable temples have been consecrated. . . . In its design the Orissan temple is a class by itself for several reasons. Firstly it represents the crystallised and accumulated experience of several hundred years of this type of temple-building, so that no longer is it a fortuitous range of separate structures, as in the Lingaraja and Jagannath examples, but a reasoned and systematic co-ordination of its part into an architectural unity. When another hall is needed, as the *Natmandir*, this, although detached, in order to conform to the demands of the ritual, is nevertheless made to accord with the scheme as a whole. The temple of the Sun at Konarak, therefore, illustrates in every aspect fulfilment and finality of the style. Further, in its conception the building is unique on account of its supreme imaginative character. The traditional representation of the Sun-god visualizes this deity standing in Time's winged chariot urging on his team of seven horses, with which he blazes his way through the heavens."

Percy Brown, M.B.E., A.R.C.A., F.R.A.S.B. : Indian Architecture (Buddhist and Hindu Periods), Bombay, page 125.

GURUDAS SARKAR (1945)

"It is quite apparent that in Orissa Art the canons of the Silpa Sastras were fortified by plastic teaching of a high order. Even where the faces of gods and goddesses belong to schematic types, the artist still manifests the strength of his art by impressing on the features that stamp of majesty or giving thereto that profoundly benignant expression which promises fulfilment of the prayers of the worshipper. It is no "set smile" that the artist sets out to copy. There is much more subtlety in their craft. Mr. Nirmal Kumar Bose in his excellent Bengali monograph on Konarak refers to the smile indicative of *Joie de vivre* seen on the lips of the dancing girls in the temple panels of the Black Pagoda. It is clearly distinguishable from that smile expressive of ineffable peace and infinite mercy which plays on the face of the Sun God. The sensitive lips and nostrils are very carefully modelled, and the look conveying the depth of poignant feeling, be it of rage, desire or spiritual bliss, is portrayed with wonderful accuracy. How often has

the individual artist imparted life to the "Graven Image" by depicting not merely "a subtle smile" but accentuating as well "the rhythmic action of the limbs". No one who has visited the Orissa shrines can deny the truth of the statement.

"It is not however in luscious forms and delicious posturings of the nymphs and dancers that the Orissan artist exhausted all his energies. The moving battalions are as often depicted as scenes of gaiety. The artists knew how to embody the different kinds of *rasa* in different varieties of sculptures. How well is the mother-love depicted on carvings on the Jagannath Temple, the white Pagoda of Puri as it is called, in contradistinction to the Konarak Sun Temple which goes by the name of the Black Pagoda. The dynamic strength and movement of the cosmic dance is exemplified in the *tri-frons* dancing Bhairava in the shrine of Mayadevi at Konarak. Here the characteristic union of motion and force permeates the entire image and is certainly much more than the mere play of facial expressions or a set motion of the hands and legs. The quick movements of the dance and impatience for a change of poise appears as it were typified in an outward expression of tumult of feelings and not merely in a skilful disposition of limbs and draperies. Hasty critics have not however taken note of such details. It is true that the iconographic injunctions tend to produce a sort of uniformity in the cast of features but this cannot be put forward as a general proposition in every case. The author of a well-known work on Konarak has remarked that "the figures of gods are generally without any expression on their face." If he had before his mind's eye only the images of Suryya (Sun God) and Vishnu he would have hesitated before making such a rash generalisation. The writer, who is otherwise a discerning critic, admits that the chlorite carvings in Konarak are of a higher order and they give a pretty fair expression to feelings and emotions. One of the noted panels carved in chlorite is a marriage scene in which the bashful joy of the bride and the gay cheerfulness of the bridesmaids are very cleverly depicted. Marriage-scenes are not new in Indian sculpture and one is reminded of the Parvati Kalyanam or marriage represented at Elephanta and in certain Chalukyan temples. And the chlorite panel at Konarak, known as "the Teaching Scene" is remarkable for the vivid grasp of details and the attitude of attentiveness and concentration depicted in the pupils. A religious discourse is also pictured on a relief at Bhubaneswar but here only the figure of the teacher is prominent. Nuances of expression, such as are set out in these sculptures, are not however to be met with in the modern Orissan *Patas* or in the illustrations of palm-leaf Mss."

Gurudas Sarkar : 'About Orissan Sculptures', Concord Weekly Review, Calcutta, Wednesday, March 20, 1945.

JOHN IRWIN (1948)

"THE Konarak temple, sometimes known as the Black Pagoda, is perhaps the finest example of the Orissan style. Its composition and outline represent a classical feeling which, however overlaid and even annihilated by sheer exuberance of carving, underlies the whole tradition of art in mediaeval India. Dedicated to the Sun-god *Arka*, the giver of life, the temple is constructed to resemble a Juggernaut car and to express in its sculpture the unity of all living things which derive their powers from the Sun. The treatment of animal life is everywhere full of sympathy, kinship and affection, reminiscent of the spirit that inspired the early Buddhist monuments of Bharhut and Sanchi. . . . The figure of a musician nearly 7 feet in height, is one of a series of similar figures placed high up on the roof galleries of the pavilion. The rhythmic pose serves as a foil to the horizontal lines running across from cornice to cornice, showing how at Konarak, as elsewhere in Orissan architecture, the sculpture serves an integral function in the whole design. It makes possible that interplay between the mobile and the static which is the characteristic feature of Indian temple architecture."

John Irwin : 'Indian Art', Essays Edited by Sir R. Winstedt, Faber & Faber Ltd., London, 1948, pages 98-99.

K. C. PANIGRAHI (1949)

"ALL historians are agreed that the reign of Narasimha I (1238-1264 A.D.) is a glorious period in the history of Orissa. By the middle of the thirteenth century epoch-making changes had taken place in India. The Muslims had conquered the whole of the north-west and northern and most parts of the neighbouring Bengal. The victorious armies of Islam had carried everything before them and there was scarcely any power strong enough to check their advance even for a while. It seemed that the Hindu kingdom of Orissa nestling in the eastern coast would soon be over-run by them. But Narasimha I started taking the offensive as the best means of defence. Taking advantage of the indolence and weakness of the Muslim "Raje of Jajnagar commenced molesting the Lakhnawati (Gaud) territory." In the fight that ensued at Katasin, the frontier outpost of Mussulman Bengal, the Muslim army under Malik Izzuddin was completely routed and "a very large number of Mussulman troops were killed and Izzuddin saved himself by flight." This emboldened Narasimha to undertake a series of attacks on Muslim Bengal, and "the southern districts of Bengal such as Midnapur, Howrah and Hooghly became part of the kingdom of Orissa. . . .

The great temple at Konarak should be judged against this historical background. Narasimha's successful fight with the Muslims must have raised his prestige in the eyes of the contemporary Hindu Kingdoms and also his subjects. A monument to be built by him must therefore be in keeping with such a prestige. In fact, this temple might have been meant to represent both a shrine and the *Kirthi-stambha* of that great monarch. In Orissa, as in other parts of India the ideas about religious structures had become greatly changed in the late mediaeval period. They were no longer the humble flat-roofed structures of the Gupta period, . . . The ideas about the worship and statues of presiding deities also became changed in the late mediaeval period. A presiding deity was to live in state as much as a king would do. He was to have an audience hall (*Jagamohana*), a dancing hall (*Natamandir*) and a dining hall (*Bhogamandir*). He was to be provided with the dancing girls, musical parties, silk clothes and gold ornaments, elephants, horses, cows, palanquins and above all, estates to defray regal expenditure on his daily worship and offerings. With such ideas prevailing in the country, Konarak was built by a great monarch and so its magnificence can easily be understood."

Sri K. C. Panigrahi, M.A.: "The Temple of the Sun at Konarak," 'Orissa Review' (Orissa Monuments Special), 1949, pages 26-27.

BENJAMIN ROWLAND (1953)

"WE must be aware of the fact that the Black Pagoda has achieved a great deal of notoriety through the frankly obscene nature of most of the carvings decorating the basement and also the exterior of the porch. This carving might be described as a literal illustration of the erotic recipes of the *Kama Sutra*: it represents numerous couples engaged in a great variety of amorous antics, some of them of a definitely perverse nature. These figures are representations of *mithunas* or auspicious pairs, which in less extreme forms were employed in Indian art from a very early period. Their embraces have been interpreted as typifying the idea of *moksha* or union with the divine, the achievement of that primordial unity broken at the time Purusa divided himself to create the world. Numerous quotations from the texts support such an interpretation, but it seems that at Konarak the function of these endlessly repeated pairs in dalliance must have had something to do with — actual orgiastic rites conducted in association with a special cult of the Sun as an universal fructifying force. It is unfortunate that, for obvious reasons, none of these *mithunas* can be reproduced in detail; each is a separate masterpiece of relief composition in which the feeling of movement, as well as the marvellous suggestion of the participants melting with love, transcends the character of the action.

In some of the niches of the arcade are representations of fantastic hybrid monsters, notably a combination of elephant and lion or *gajasimba*, that are among the most powerful and dynamic realizations of the fantastic that Indian art has given us. These hybrids, possibly, are allegories of the Sun's (lion's) triumph over the rain (elephant), or possibly symbols of the soul's wandering from one shape to another in the endless process of *Samsara*.

On the terraces of the roof, as interruptions to the lines of cornices, are monumental statues of female musicians. They have a massive heroic beauty quite in keeping with their function of serving as architectural ornaments meant to be seen from a great distance. These figures are the Yakshis of Sanchi translated into the artistic language of late Hindu art."

Dr. Benjamin Rowland (Professor of Fine Arts, Harvard University) : The Art & Architecture of India. Published by Penguin Books, 1953, pages 162-63.

STELLA KRAMRISCH (1954)

"THE climate of the same period can be seen by its effect on two adjacent schools in Eastern India, one in Bengal, and the other in Orissa. In the former, the volumes are outlined by meticulous curves composed of ornaments and draperies. Their details are as polished as the metal-smooth surface stretched over the withheld sensuousness of their Bengali countenance. The nature of the black stone of the Bengali images enhanced the idiom of religion. It said all that was meant to say in this, the last phase of its continuous evolution through past centuries. This also applies to Orissa, where the colossal statues of the Sun temple of Konarak hold (in limbs that look as though they had been turned on a potter's wheel) their joyous attitude in space, high up on the roof the temple. Because they transport their being into the volume of their emotions, the images of the Sun temple of Konarak belong to eternity in the world of art."

Dr. Stella Kramrisch : 'The Art of India', Phaidon Press, London, 1954, page 44.

PIERRE RAMBACH & VITOLD DE GOLISH (1954)

"SAMBA, son of the god Krishna, was consumed with leprosy. He had been devoting himself to asceticism in the forest for twelve years when the Sun God Vishnu-Surya appeared to him and cured him. In that very place, King Narasimhadeva I who reigned over the province of Orissa

in the middle of the XIII century, erected the greatest monument in the whole of India, the temple of Konarak, built on twelve pairs of wheels in the likeness of the Sun-chariot."

An extract from the Authors' illustrated volume *L'Inde images divines*, published by B. Arthand, Paris, 1954.

O. C. GANGOLY (1955)

THE Worship of the Sun—as the source of Life—as the origin of Light, as the Dispeller of Darkness and of Sin—as the source and instrument of Purity and of Health—is as old as the Vedas. Surya, or the Sun as the orb that is seen in the sky, and, not as an imaginary god of light—was a Vedic deity. Yet from early Vedic times—the worshipper of the Sun—realised that behind the physical phenomenon of Light—as Divakara—the Maker of the Day,—there existed—the Brahman—the Eternal Principle of all created beings. Thus one Vedic text (Asvalayana Grihya Sutra III, 7, 4-6) directs that water should be sipped by repeating a formula expressive of a wish that the Sun, Manyu and Manyupati may protect the adorer from sins (A. G. Parisista I. 3 and T. A., X. 25.1). After that three offerings of water should be made to the Sun after repeating the Gayatri Prayer—and then the water is to be whirled round the head by the adorer—by repeating the incantation—"That Aditya (Sun) is, Brahman itself." (*Asavadityo Brahma*).

Yet, like many other Vedic Cults—the formal worship of the Sun—became obsolete—and forgotten by its worshipper—except that it has survived in the form of the Gayatri mantra—daily uttered by all faithful Brahmanas: 'I contemplate on the adorable Energy of That God Savita (Sun).'

One of the reasons why the Vedic cult of the Sun has become obsolete is that it has been assimilated by the Cult of Vishnu. As Krishna (Vishnu) himself asserts in the *Bhagavat-Gita* (10, 21):

'I Visnu is the greatest of all the (12) Adityas (Surya) and amongst the shining planets—I am the Surya, I am Marici amongst the Wind-gods, amongst the stars, I am the moon.'

An early, perhaps, a Pre-Aryan form of Sun-worship is suggested in the folk-worship, current in Bengal villages and practised by young girls—and embodied in the *Magha-Mandala-vrata*—a Ritual performed in the month of Magha (December-January).

The hymns to the Sun—which the girls utter—in the form of childish doggerels—have a simplicity and poetry of their own:

"Arise, arise, Sun-nie dear, sparkling and fresh; Alas I can't, I can't the mists will not let me."

This appears to be a primitive Sun-cult, independent of the Vedic tradition.

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Apart from the special sects of the Sun-worshippers (the Sauras), others have worshipped the Sun for the purpose of obtaining a cure from diseases — especially from leprosy. And the legendary example is that of Samba, the son of Krisna, who set up a temple of the Sun on the banks of the river Chandra-bhaga (Chenab in the Punjab) to cure himself from leprosy.

In historical times, the poet Mayura — attached to the Court of Harsavardhana (600-647 A.D.) — composed a hundred stanzas in praise of the Sun — to cure himself from leprosy.

It is believed that a similar motive had prompted King Narasimhadeva of Orissa — to build the Temple of the Sun at Konarak. The famous King Harsavardhana, his father, grandfather and great-grandfather are all described in a copper plate grant as "the Great" referred to by Al-beruni (973—1048 A.D.).

The original Vedic Cult of the Sun has obtained re-inforcements — by the importation of the Persian Cult of the Sun — brought to India by the Magas (the Magi of ancient Persia) — who worshipped the Sun under the name Mihira. When they actually came to India is not known. They had established themselves at Mula-sthana (Multan in the Punjab), and their Sun temple, described by Hiuen Tsang, is supposed to have been destroyed by Aurangzeb. At any rate the presence of the Sun-worshipping Persian Priests — the Magians or Magas in India — is referred to by Al-beruni (913-1048 A.D.).

That the imported Persian Sun-cult was amalgamated with the earlier Vedic-Cult is proved by the text of the *Brihat Sambhita* (ch. 58) by Varaha-mihira (6th century) who describes the Image of the Sun, as worshipped by the Persians, dressed in the fashion prevalent in the North ('*udici-vesa*,' verse 46) — namely with the legs encased in high boots reaching up to the knees.*

An interesting revival and development of Sun-Worship appears to have been inspired by the Hundred Verses in Praise of the Sun (*Surya sataka*) composed in the 7th century by

* (*Kurujadudicya-vesam gudhan padadudaro yavat*). Two of the Images of the Sun at Konarak wear high boots (Plate 24). The earlier local Indian conception of the Sun does not include the boots. According to the contemplative verse recorded in the *Matsya purana* (ch. 261, verses 1-4), the legs of the Sun are covered by an effulgence, and hence invisible. (*Caranau tegasaurian*).

Mayura Bhatta, the Court-poet of Harsavardhana. After his victory in a poetical contest at Benares — the fame of this poet spread in all directions. His reputation as a poet is referred to by many other poets — throughout the centuries — such as Trilocana (c.800?), Rajasekhara (900 A.D.), Vamanabhatta-Vana (1441 A.D.), Jayadeva (1500-1577 A.D.) and Jayamangala who prepared a commentary on Mayura's verses. It is reasonable to assume that Mayura's praise of the Sun was known in Orissa and to the builder and architects of the Temple at Konaraka. The design of the Temple — in the form of a Celestial Car drawn by Seven Horses — may have been suggested by the text of Mayura: 'The Car of Savitar (Surya), ascending the pathway of the sky in the morning, is drawn upwards by his horses. * * *. May this car cause you happiness! (verse 62). Again: 'The car of the Shining (Surya) has been brought to an incomparable position of dignity. * * *. May this car make you triumphant over your sins!' (verse 63). And again: 'The car Savitar (Surya) is like Garuda. * * *. May that car speedily destroy your sin!' (verse 64). And yet again. 'The car of Bradhna (Surya) is very light, (for) it verily traverses in one day the long path of the three Worlds. * * *. May this car, whose movements are inscrutable, protect you!' (verse 65).

But from another point of view, — the text of Mayura helps our study of the Temple at Konarak. It is difficult to find textual support to the scheme of the sculptural decoration of the upper-tiers of the pyramidal tower of the Jagamohana — where a series of Musicians (Gandharvas) are introduced in life-size sculptures — singing and dancing and playing on various instruments — such as the cymbal, the drum and the flute (Plates 31 to 53) apparently in praise of the Maker of the Day (Surya).

- A verse of *Surya-sataka* appears to justify the presence of the effigies of the singing and playing Gandharvas magnificently placed inside the continuous recess of the tower — against which they stand out in bold relief:—

Gandharvair gadya-padya-vyatikarita-vaco-brdyam atoda-vadyair

Adyair yo Naradadyair munibhir abhimuto veda-vedyair vibhidya —

Asadya' padyate yam punar apica jagad yauvanam sadya udyann —

Uddyoto dyotitadyaur dyatu divasakrto 'sav avadyani vo 'dya.

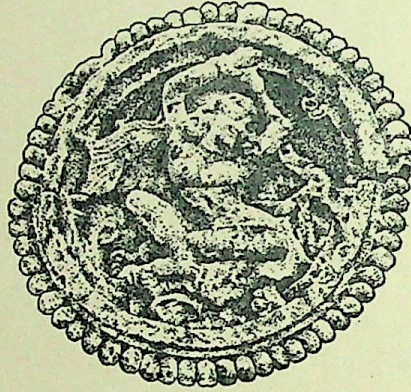
The Sanskrit Poems of Mayura, edited by G. P. Quackenbos, Columbia University, 1917.

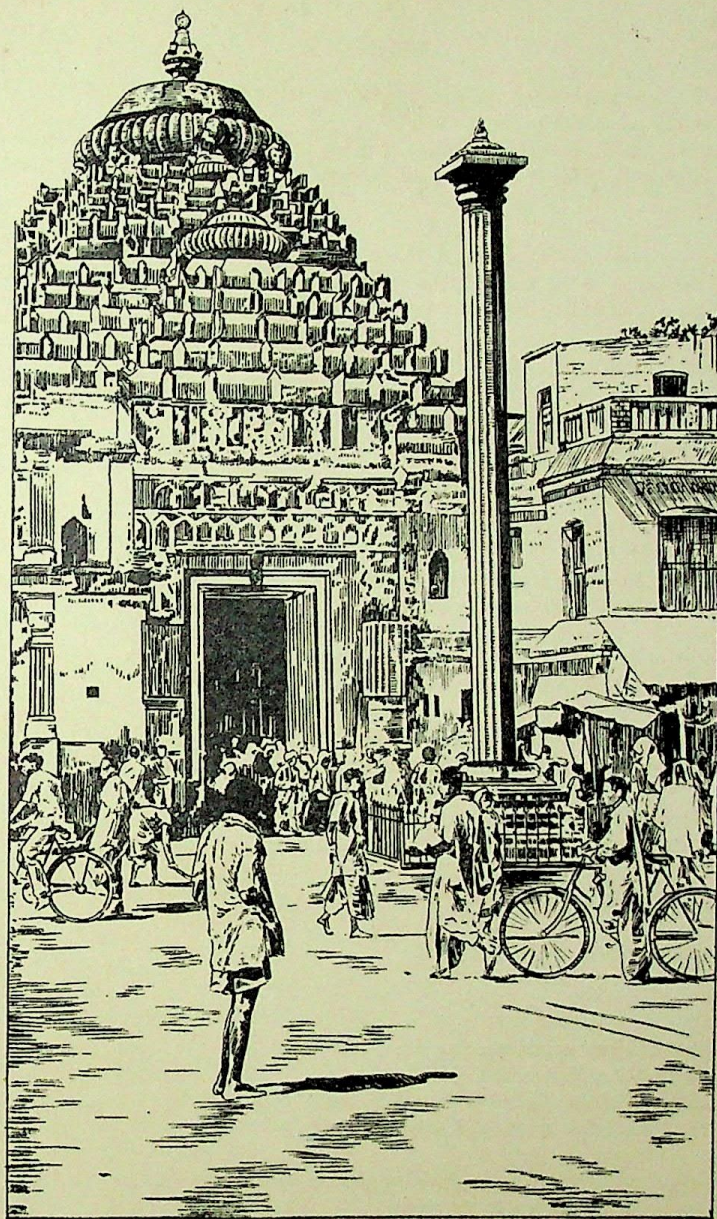
'The rising splendour of (Surya), Maker of Day, is praised by Gandharvas (celestial choristers) with pleasing words of mingled prose and verse, (to the accompaniment of) musical instruments of the *atodya* (type) — i.e. the lute, the cymbal, the drum and the flute.

And is also praised with discrimination by the ancient seers, famed for their knowledge, chief of whom is Narada.

And further more, the universe, upon coming in contact with this (splendour), at once obtains again the loveliness of youth.

May this rising splendour of (Surya), Maker of Day, — a splendour that illumines the sky — to-day mow down your sin!





ARUNA STAMBHA

APPENDIX

In various texts — contemplative and descriptive verses are set forth suggesting the form of the Ikon of the Sun. A few of these verses are set out below :

In the Rig Veda — apart from the Sun (Surya), a group of gods called Adityas are invoked collectively. "In the aggregate sense, they are the gods of celestial light, without representing any particular manifestation of that light" (Macdonell).

The Sun proper — Surya — is addressed in the Rig Veda — in several hymns (I, 50, 1-10; I-115, 1-6). The Vedic conception of the Sun — is the most concrete of the Solar deities, because his name designates the orb of the sun as well as the god.

Kutsa Angirasah | Suryyah | Tristup

1. Citram devanamudaganikam caksur-Mitrasya Varunasyagneh
Apra dyava-prithivi antariksam Surya atma jagatastasthu sasca
2. Suryo devimusasam rocamamam maryo na yosamabhyeti pascad
Yatra naro devayanto yugani vitanvate prati bhadraya bhadram
3. Bhadra asva haritah Suryasya citra etagva anumadyasah
Namasyanto diva a pristamasthuh pari dyava-prithivi yanti sadyah
4. Tat Suryasya devatvam tanmahitvam madhya kartorvitatam sam jabhara
Yadedayukta haritah sadhastha-dadratri vasastanute simasmai
5. Tan-Mitrasya Varunasyabhicakse Suryo rupam kr nute dyorupasthe
Anantamanyad rusadasya pajah Krsnamanyad-haritah sam bharanti
6. Adya deva udita Suryasya niramhasah piprta niravadyat
Tanno Mitro Varuno mamahanta-maditih sindhuh prithivi uta dyauh

Text Edited by Santwalekar, Aundh, 1940, pages 84-85

Translation by Prof. A. A. Macdonell :

I, 115, Metre : Tristubh

1. The gods' refulgent countenance has risen,
The eye of Mitra, Varuna and Agni.
He has pervaded the air, and earth, and heaven :
The soul of all that moves and stands is Surya.
2. The Sun pursues the Dawn, the gleaming goddess
As a young man a maiden, to the region

Where the god-devoted man lay on the harness
Of brilliant offerings for the brilliant god-head.

3. The brilliant steeds, bay coursers of the Sun-god,
Refulgent, dappled, meet for joyful praises,
Wafting our worship, heaven's ridge have mounted,
And in one day round earth and sky they travel.
4. This is the Sun's divinity, his greatness :
In midst of action he withdraws the daylight
When from their stand he has withdrawn his courses
Then straightway night for him spreads out her garment.
5. This form of the Sun takes in the lap of heaven,
That Varuna and Mitra may regard him.
One glow of his appears unending, splendid;
His bay steeds roll the other up, the black one.
6. To-day, O gods, do ye at Surya's rising
Release us from distress and from dishonour :
This boon may Varuna and Mitra grant us,
And Aditi and Sindhu, Earth and Heaven
(A. A. Macdonell, *Hymns of the Rig Veda*, Heritage of India, pp. 29-30).

BRIHAT SAMHITA (Varaha-mihira)

BRIHAT SAMITA (Varaha-Mihira, C. 500 A.D.).

Nasa-lalata-janghoru-ganda-vaksansi connatani raveh
Kuryadudicya-vesam gudham padaduro yavat || 46
Vibhnanas-svakar-rube panibhyam pankaje mukuta-dhari
Kundala-bhusita-vadanah pralamba-haro Viyatgavrtah || 47
Kamalsdava-dyutimukhabh Kancuka-guptas-smiita prasanna-mukhabh
Ratnoguvala-prabha-mandalasca Kartussubhakaro 'rkah || 48

Dr. H. Kern's Edition, 1865 ch 58, pp. 320-321, verses 46-48

Translation

Ravi's nose, forehead, thighs, and chests are prominent
The legs up to the abdomen should be covered (by boots) in the Northern fashion
The two hands carrying two lotuses — (he should) wear a diadem
The head is decked with ear-rings — and (he wears) a long necklace
He is surrounded by a group of moving stars (the Nine Grahas?)
His face has the effulgence of the body of a lotus, wearing a pleasant smile and his body is concealed
by a coat of arms (tunic)
This image of the Sun, bearing a halo of radiance, bright as the jewels brings blessings to the maker
(donor) of this image.

Matsya-purana

Prabhakarasya pratimamidanim srinuta dvijab
Ratbastham Karayed-devam padma-bastam Sulocanam || 1 ||
Saptasvancaika-cakranca ratbam tasya prakalpaye!
Mukutena vicitrena padma-garbha-sama-prabham || 2 ||
Nanabharana-bbusabhyam bhujabhyam dbrita-puskaram
Skandha-srbe puskare te tu lilayaiva drite soda || 3 ||
Colaka-cchanna-vapusam kvaciccetresu darsayet
Vastra-yugma samopetam caranau tegasavritam || 4 ||

Chapter 261, verses 1-4.

Translation

O! Brahmans, now listen to (the details of) the Image of the Maker of Effulgence :

The god should be made as a beautiful-eyed, standing on the car holding lotuses in his hands || 1 ||

His car should be designed as having one wheel, and drawn by seven horses.

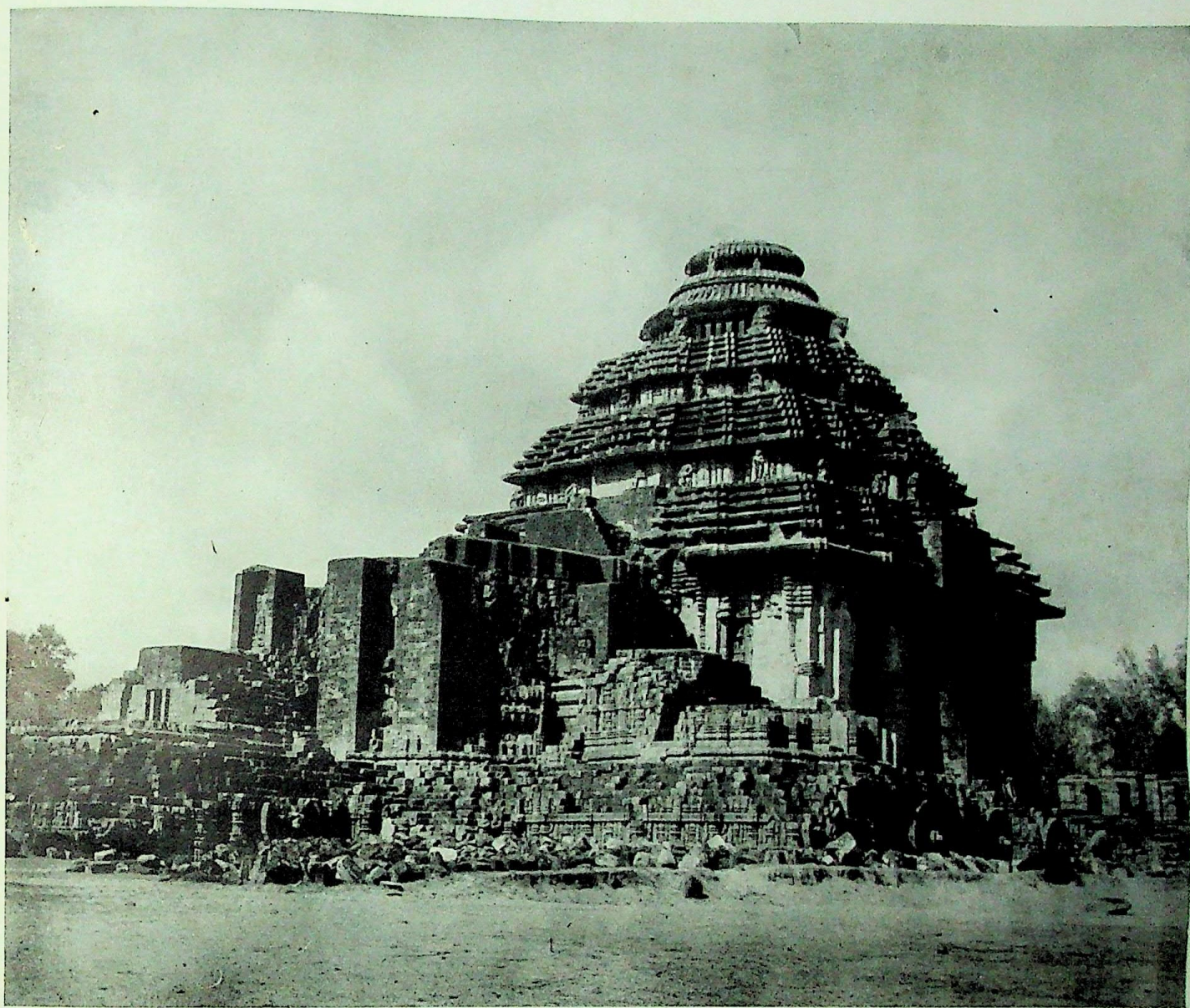
(Wearing) a beautiful diadem-shining like the body of a lotus || 2 ||

Holding lotuses in his two hands, bedecked with diverse ornaments

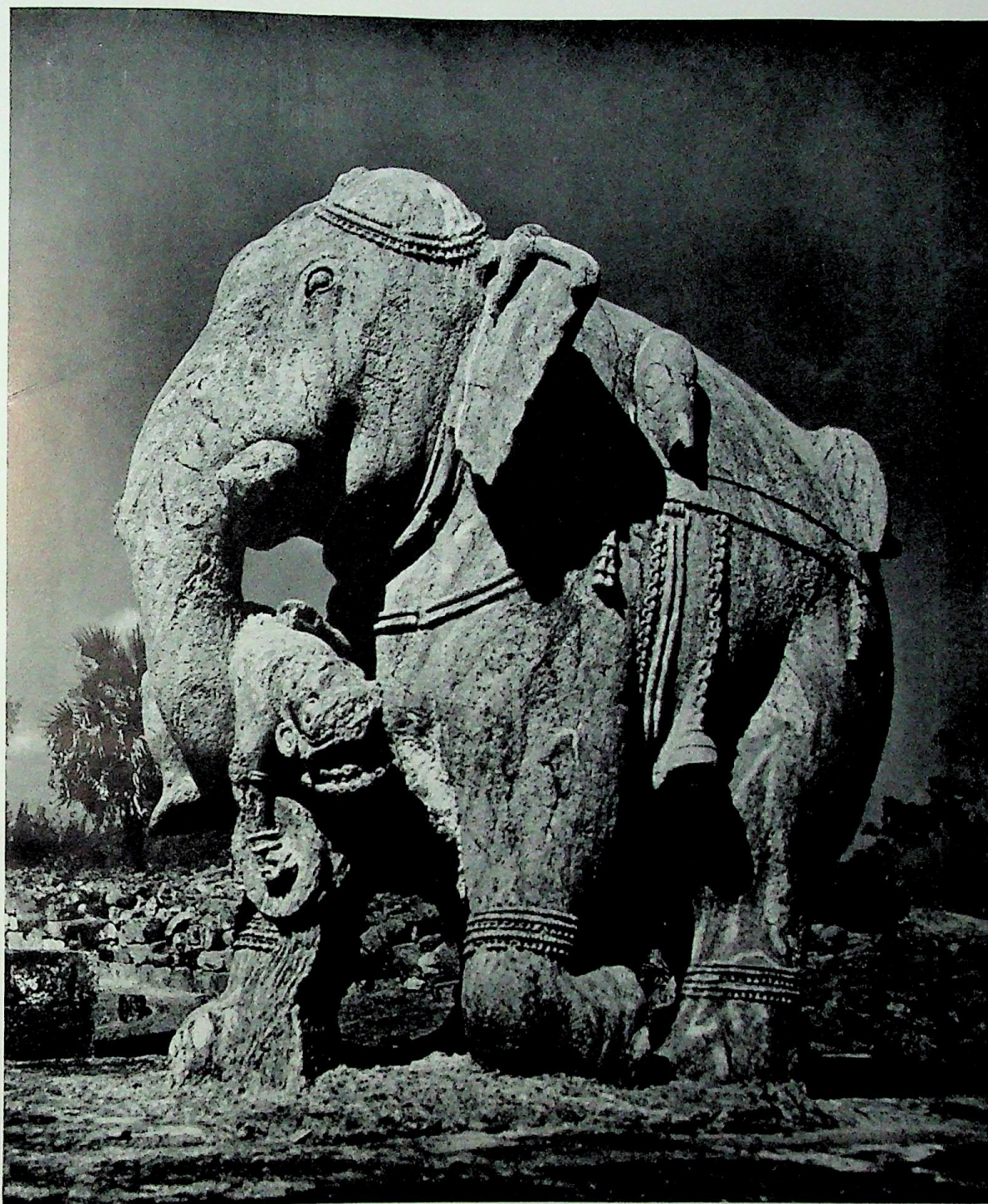
Carrying in a playful mood — two lotuses on his shoulders || 3 ||

The body is covered by a shirt, sometimes the Image should be shown in a painted effigy

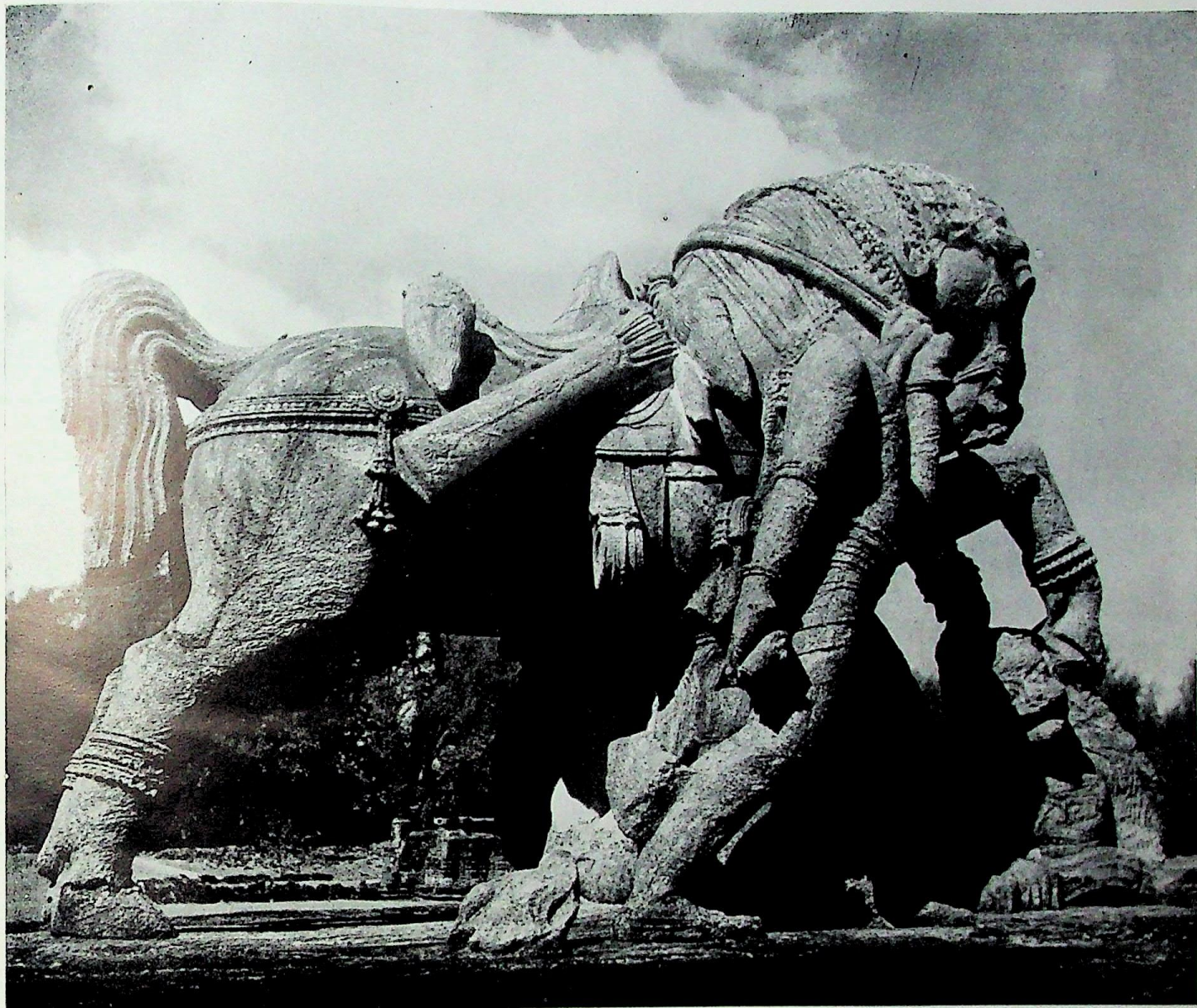
The two legs, decked with drapery, are covered by an effulgence || 4 ||



GENERAL VIEW OF THE TEMPLE



ELEPHANT



HORSE WITH ATTENDANT

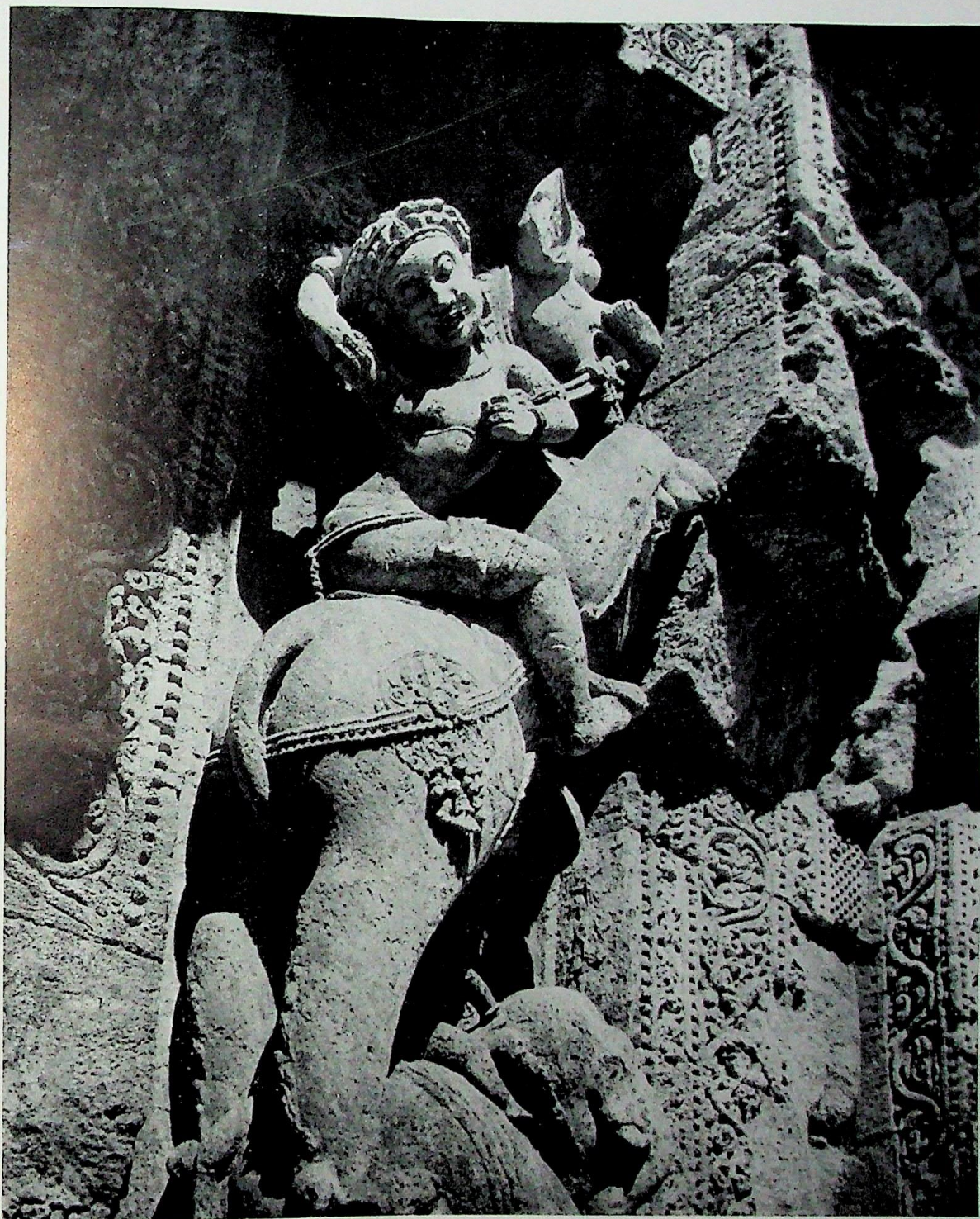


PAIR OF RAMPANT LIONS ON ELEPHANT
EAST GATE,



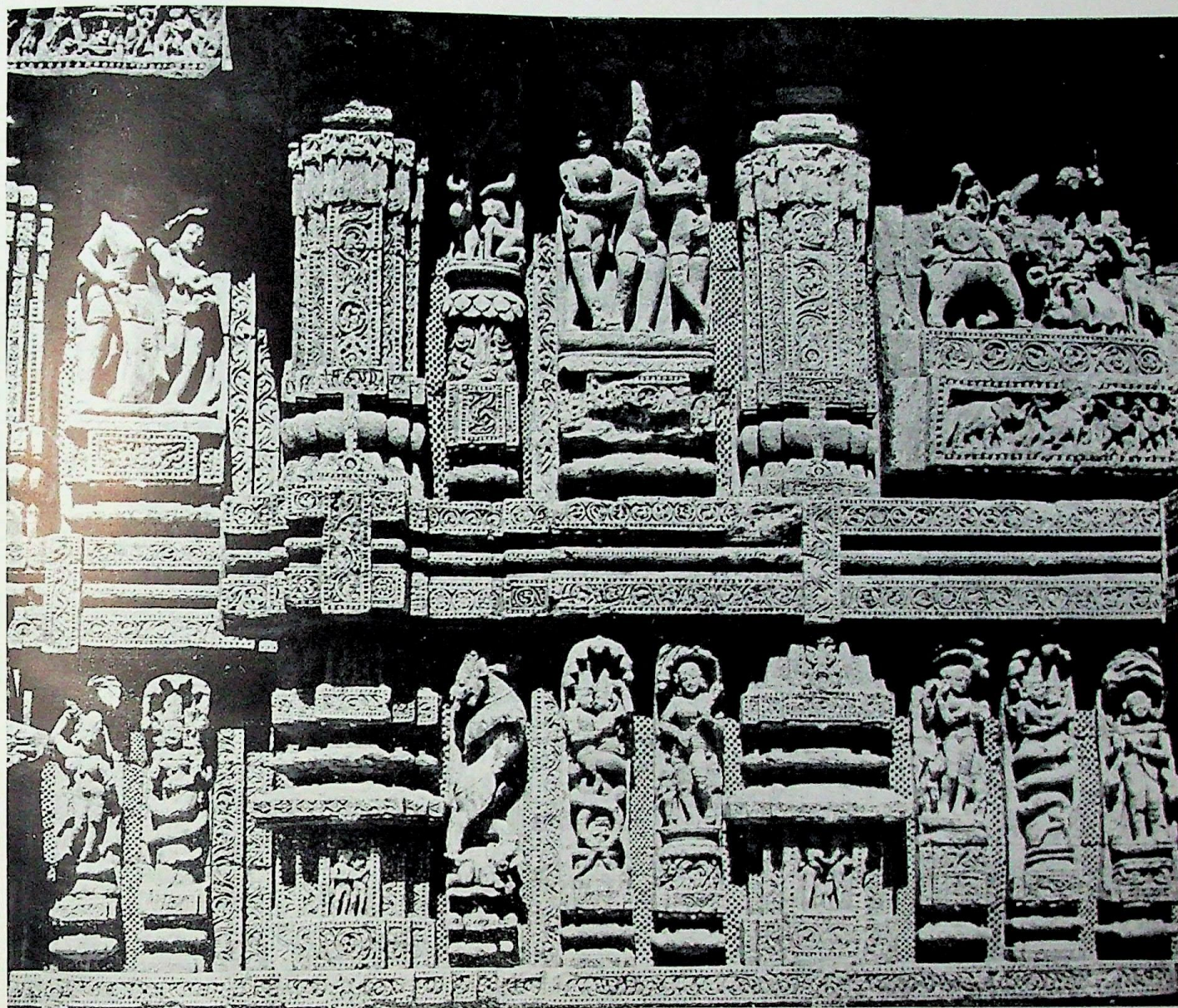
FRAGMENTS OF A GRIFFINS HEAD^m
(Museum)





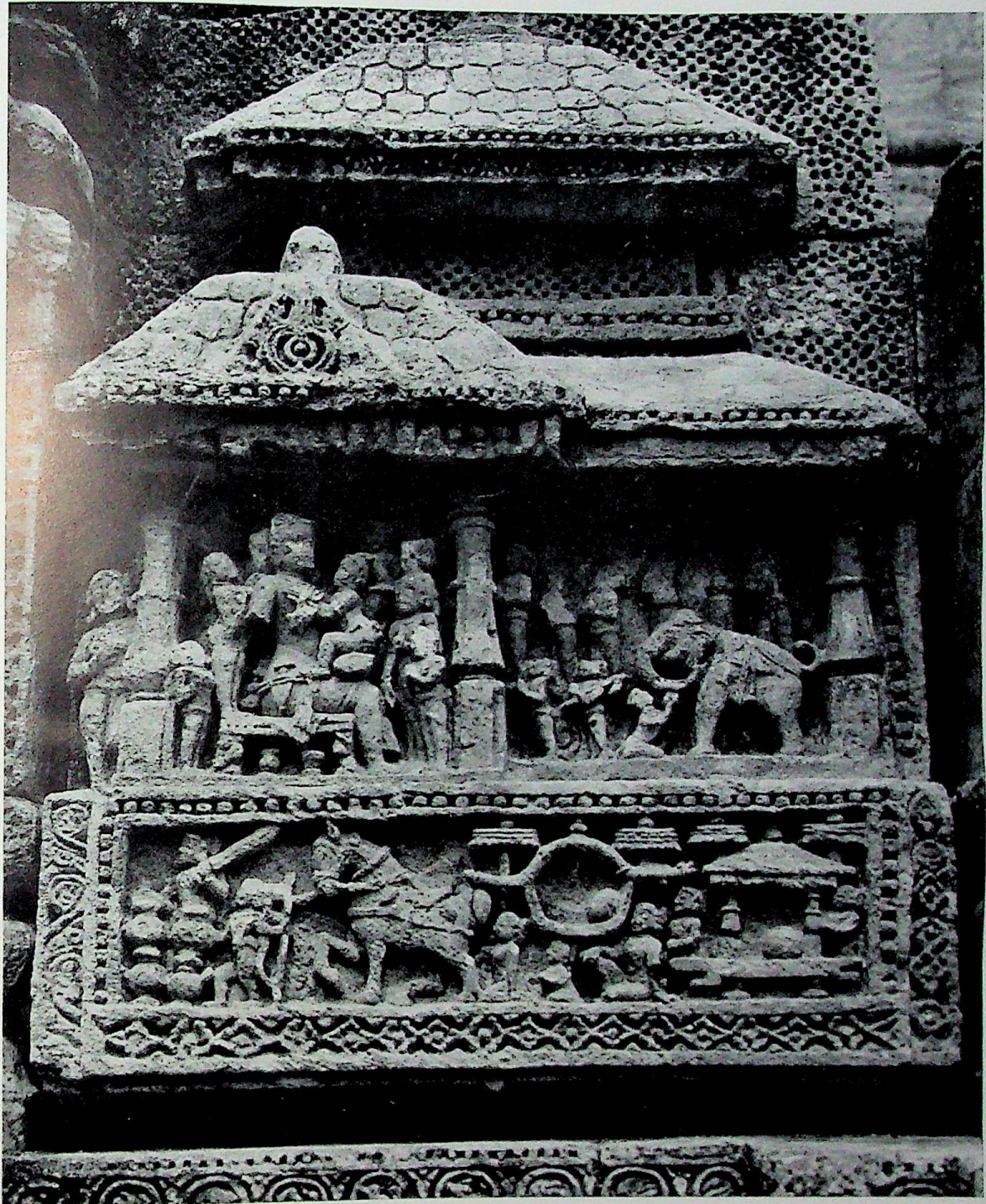
RAMPANT LION WITH A
RIDER (main temple, south)



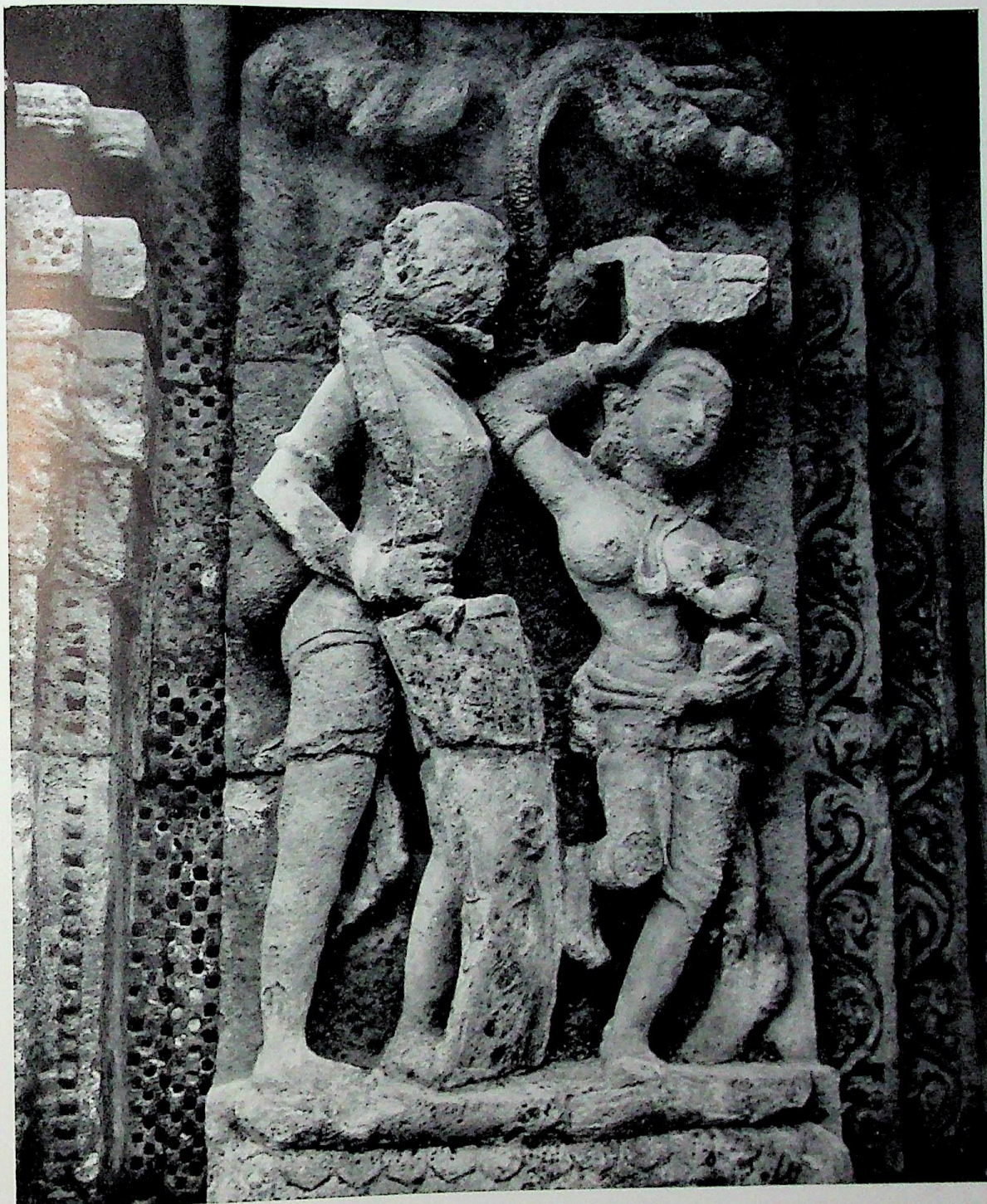


FRIEZE ON THE BASE OF THE JAGAMOHAN, (South)





A DOMESTIC SCENE IN THE PALACE
(Jagamohan, North-East)



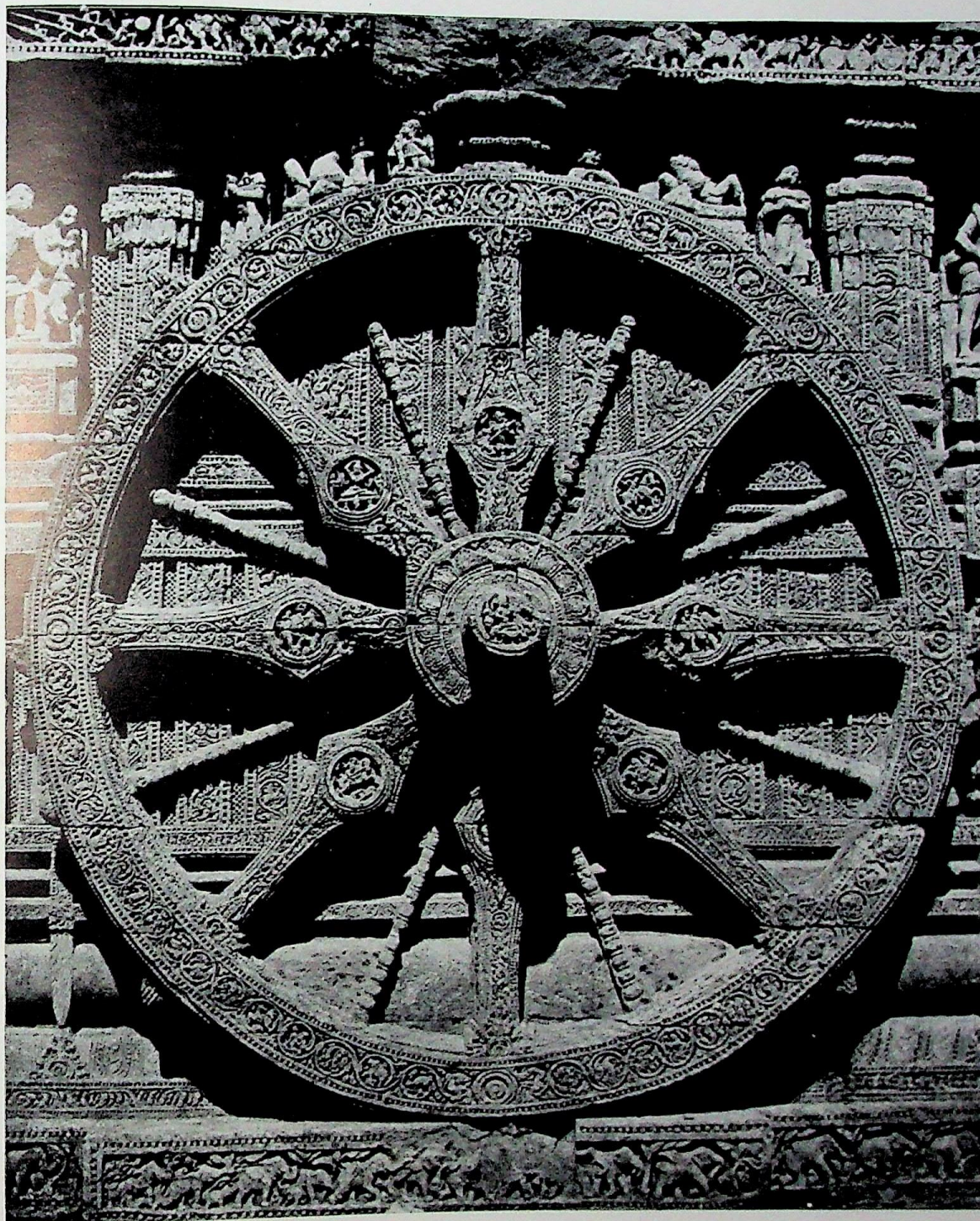
A SOLDIER WITH WIFE AND CHILD
(Jagamohan South)



DETAIL OF PLATE NO. 7,
ELEPHANT AND GIRAFFE



A DAMSEL WITH MONKEYS, NAGINI, MITHUNA
(Jagamohan North-East)



A CHARIOT-WHEEL, (Jagamohan, South)



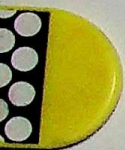


DETAIL OF A CHARIOT-WHEEL,
(Jagamohan, South)





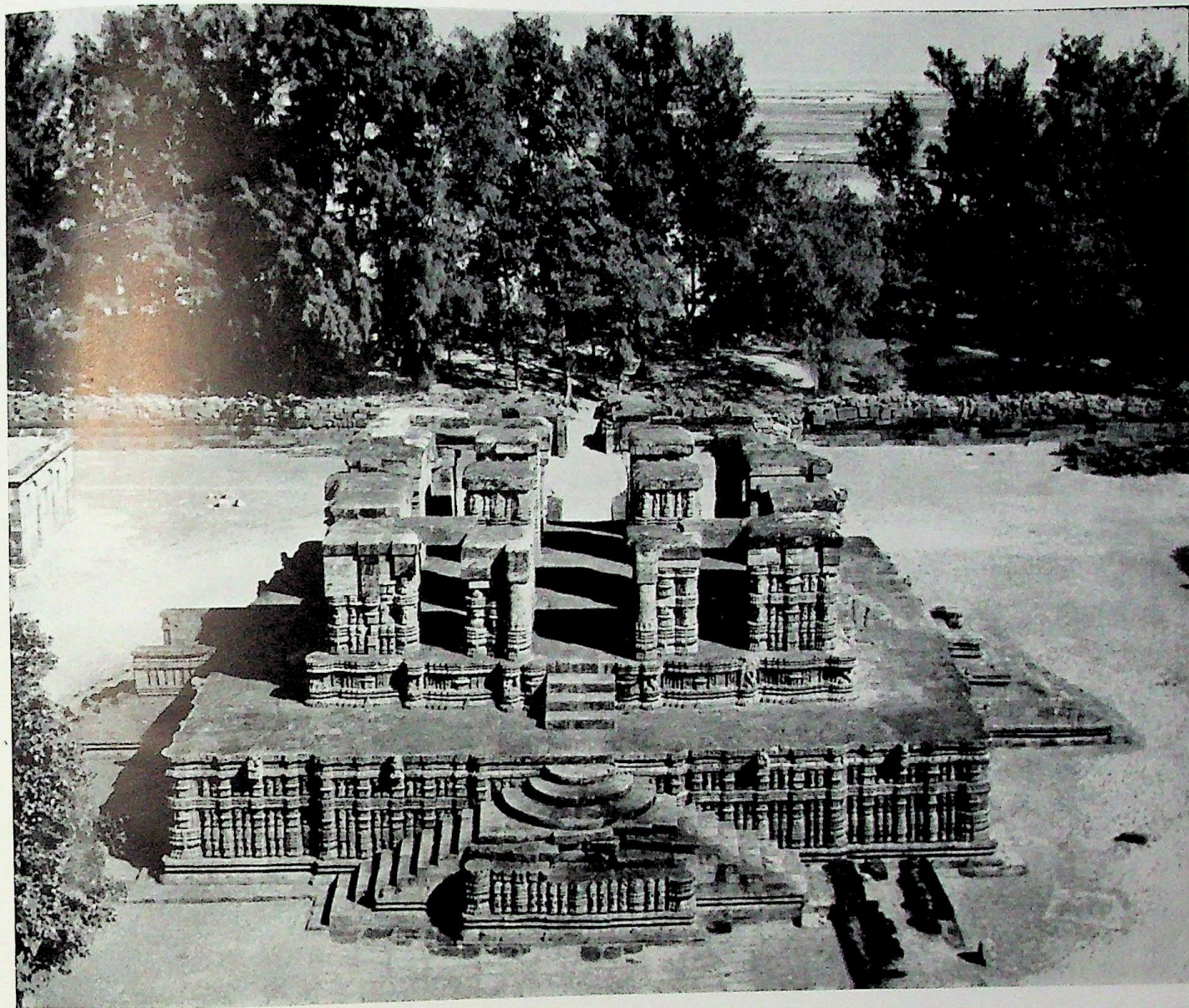
WHEEL-SPOKE IN DETAIL





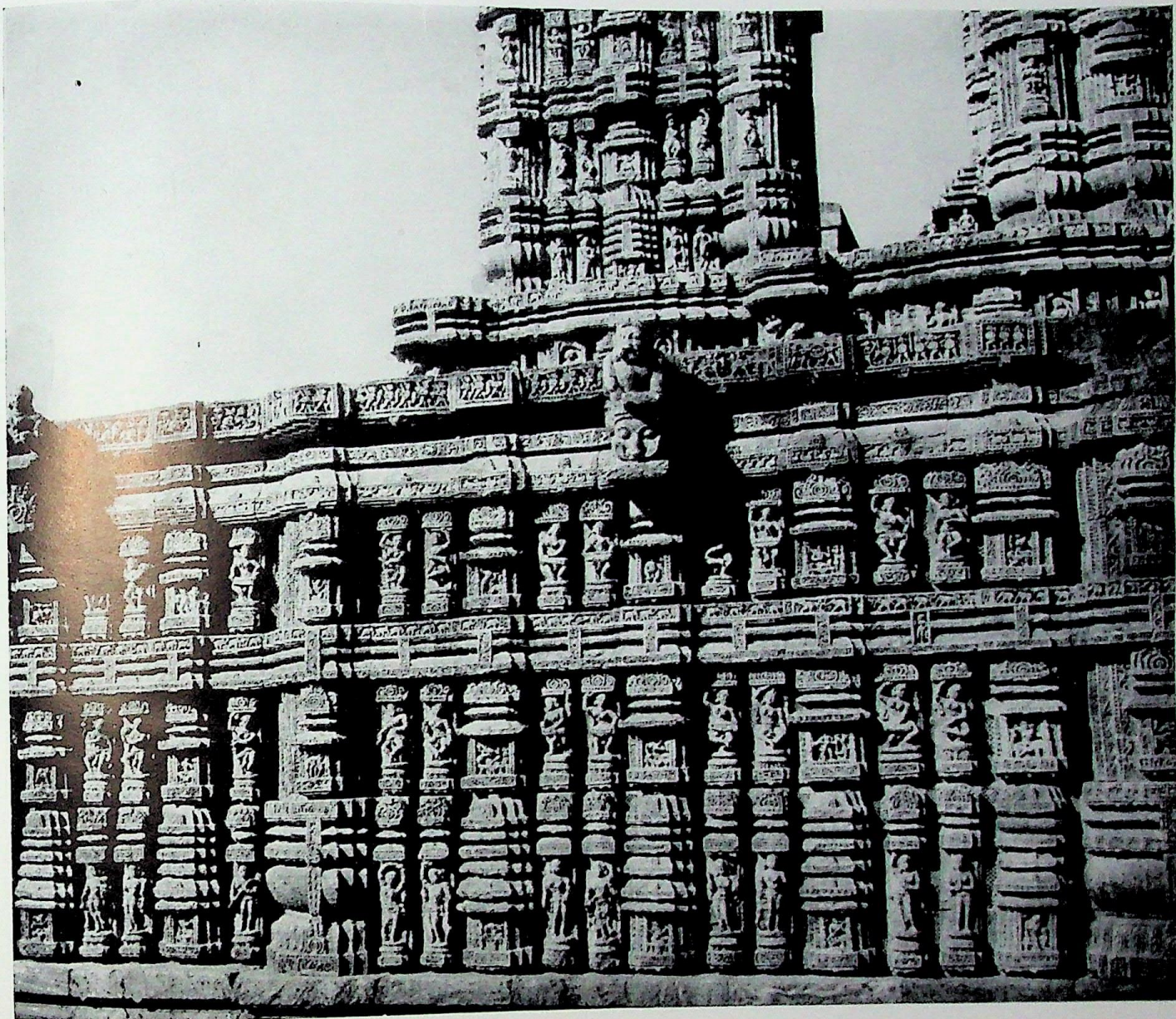
WHEEL-SPOKE IN DETAIL
DEPICTING ALASA NAYIKA





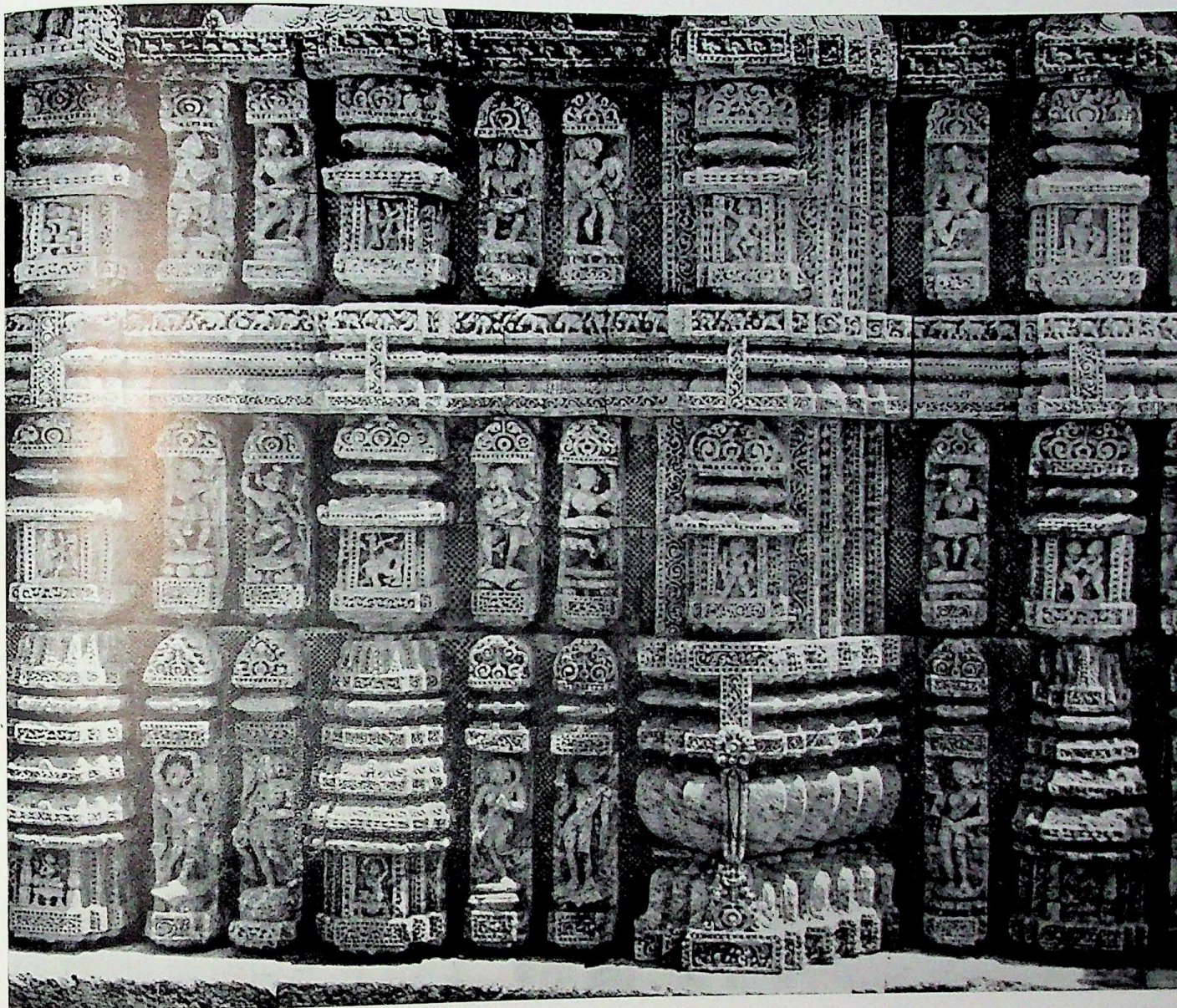
A BIRD'S EYE VIEW OF NATYA MANDIR





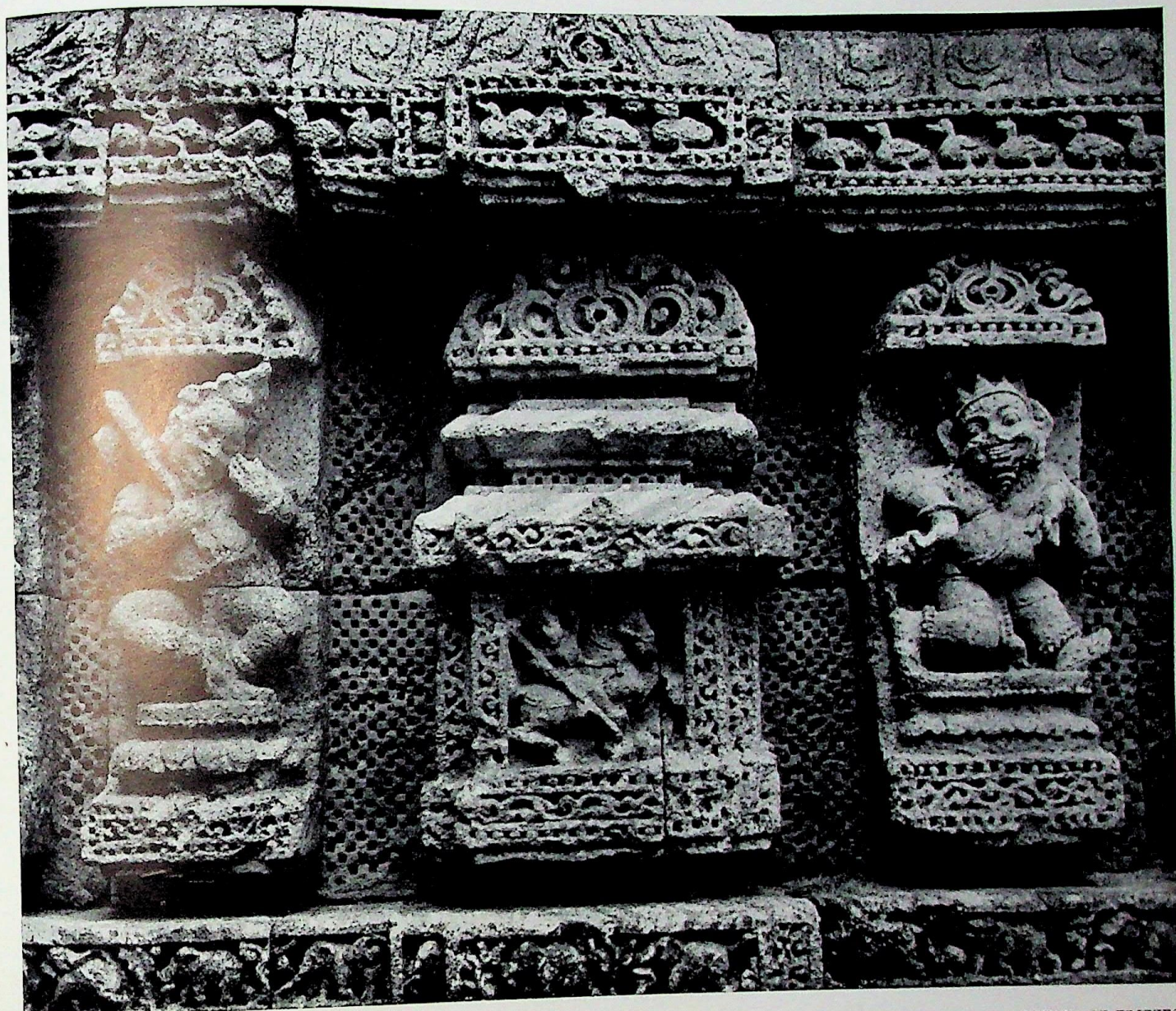
BASE OF NATYA-MANDIR





DETAIL OF FRIEZES, (Natya-Mandir South)





DETAIL OF FRIEZES
(Natya-Mandir, West)





DETAIL, DANCER AND DRUMMER,
(Natya-Mandir)





DETAIL, DAMSEL WITH A PARROT
AND A VINA PLAYER (Nitya-Mandir)

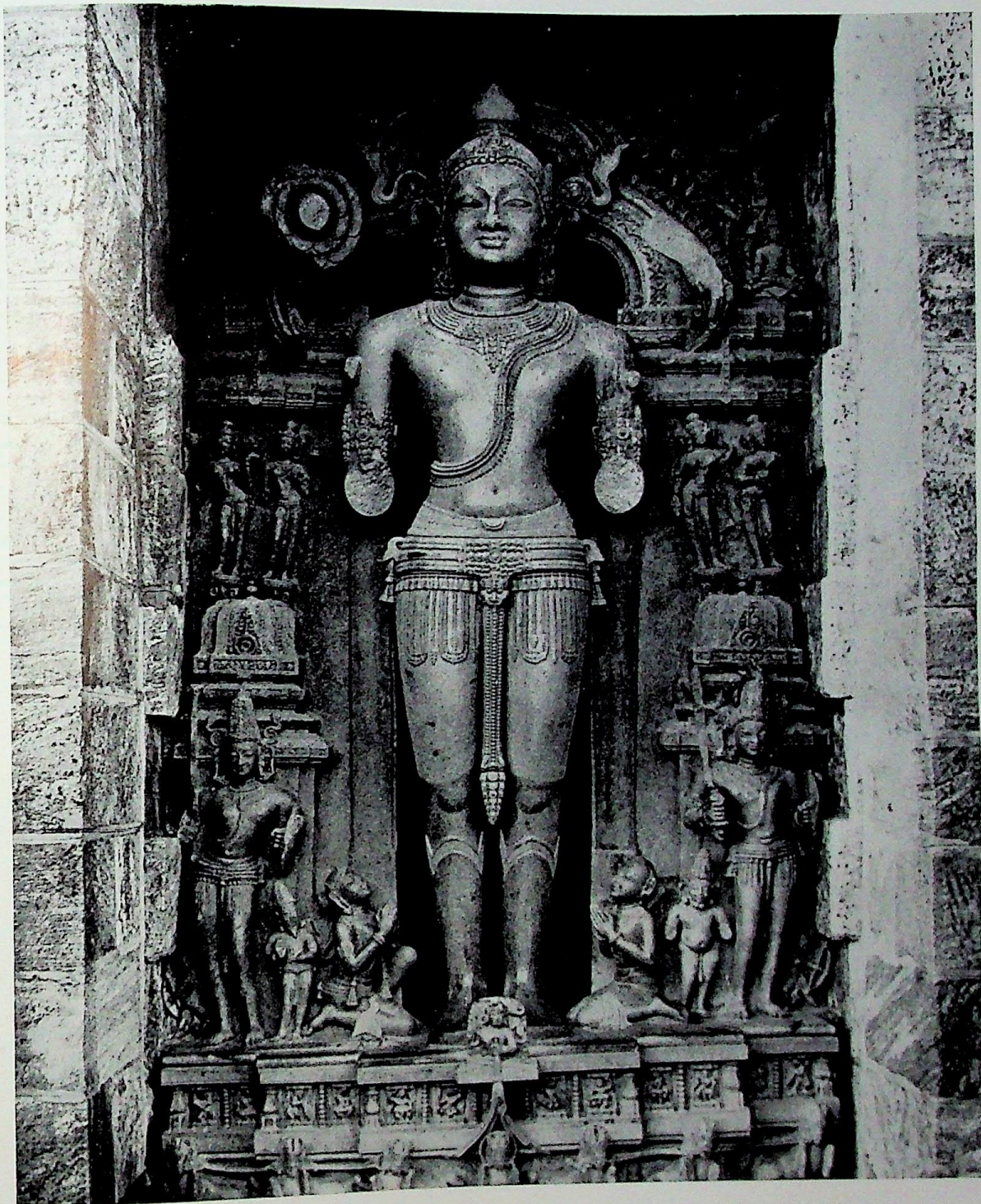


DETAIL, A DANCER WITH CYMBAL
AND A DRUMMER



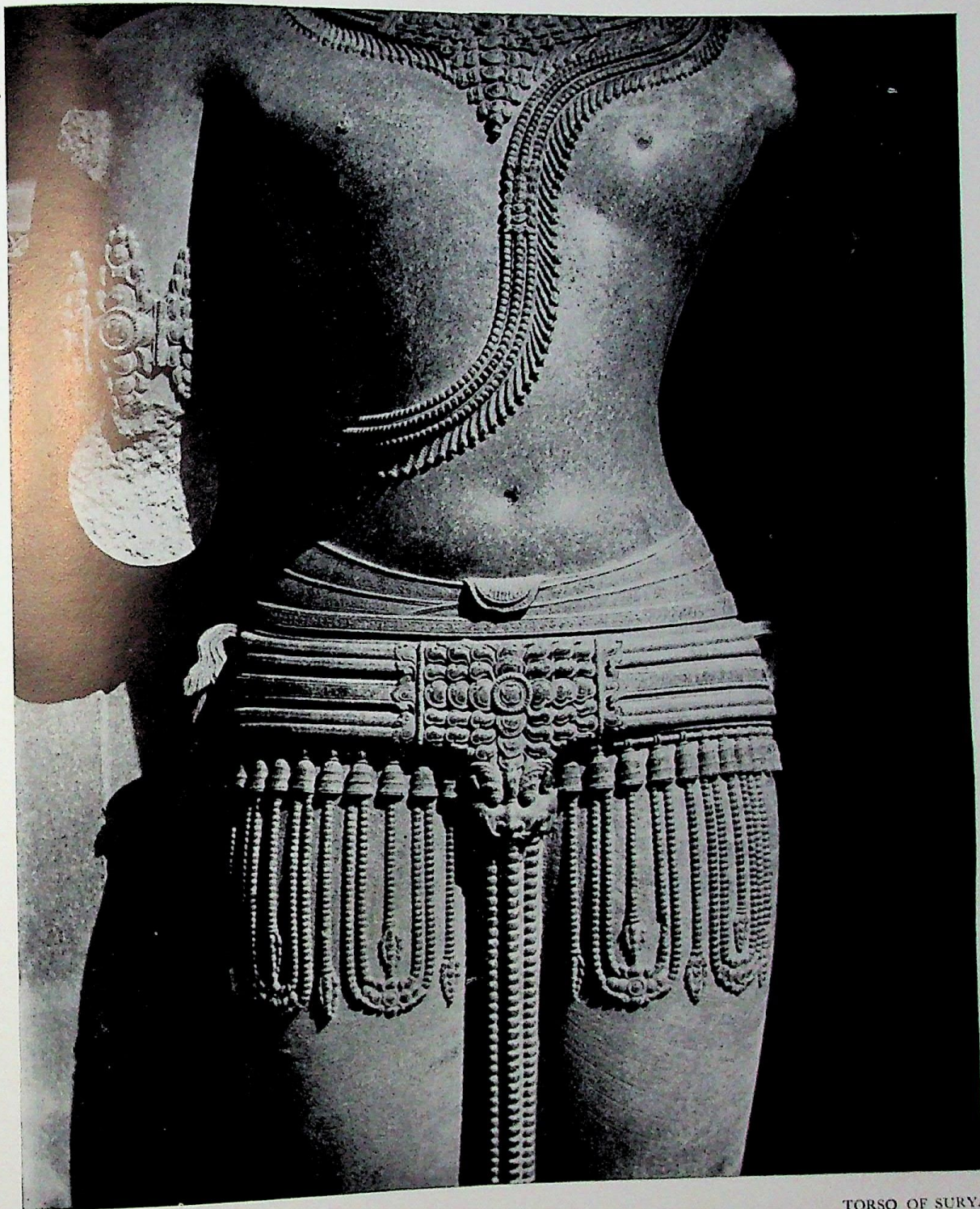


HEAD OF SURYA, (West)



SURYA, (South)





TORSO OF SURYA



3



DETAIL OF SURYA ON HORSE BACK



DETAIL OF LOWER GARMENT,
SHOWING URU-MALA AND
DESIGN OF DRAPERY



ATTENDANT OF SURYA
(Plate 24)



VRIHASPATI — DETAIL OF NAVAGRAHA



TORSO OF A CYMBAL PLAYER
(Upper Tier, Jagamohan)



DRUMMER, (Lower Tier, Jagamohan)



TORSO OF DRUMMER
(Upper Tier, Jagamohan)





PROSTRATE FIGURE OF
A MUTILATED NAYIKA





TORSO OF A MANDIRA PLAYER
(Upper Tier, Jagamohan)





TORSO OF A NAYIKA WITH MIRROR





A HEADLESS DRUMMER





TORSO OF A FLUTE PLAYER

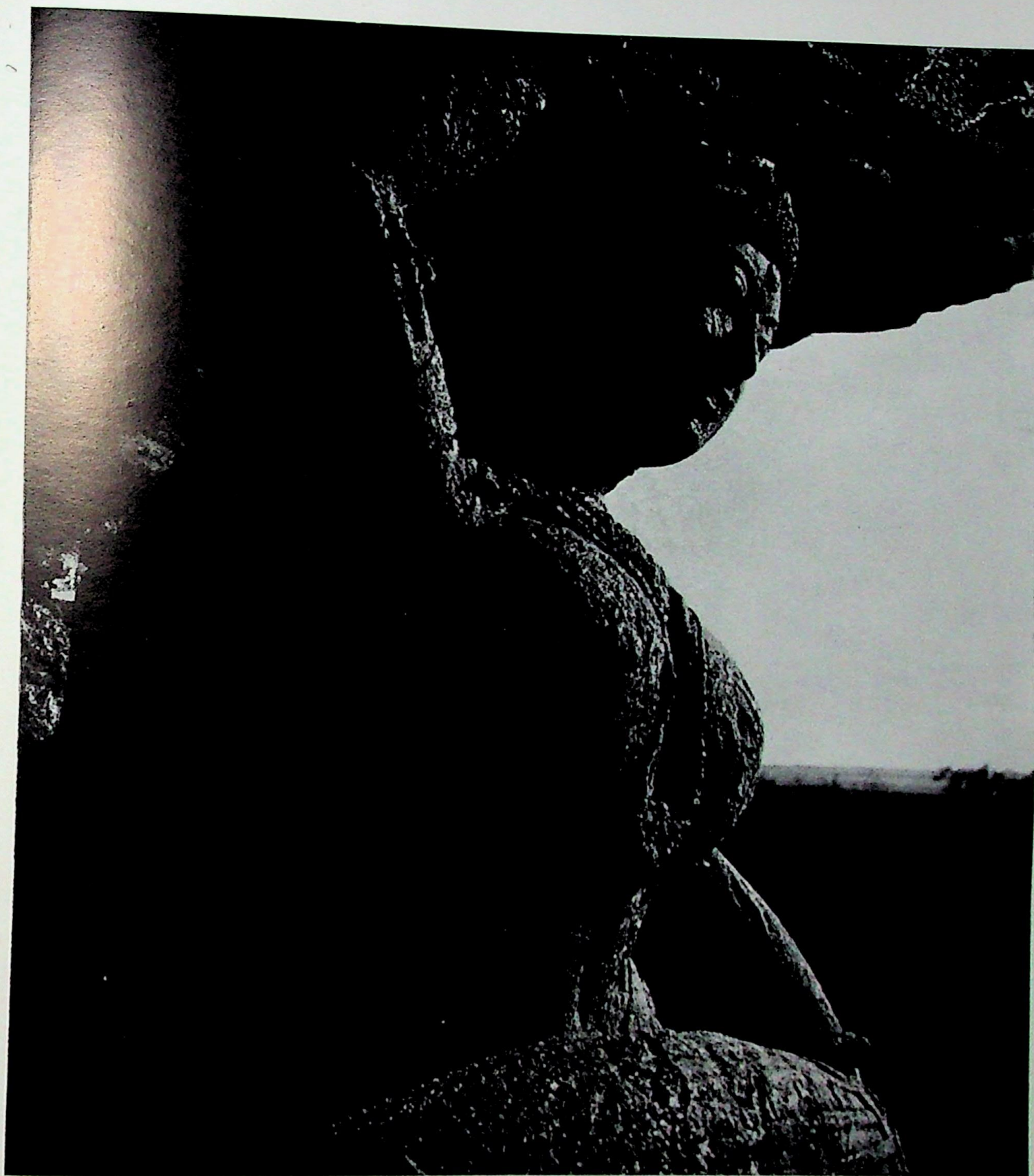




A CYMBAL PLAYER



TORSO OF A DRUMMER

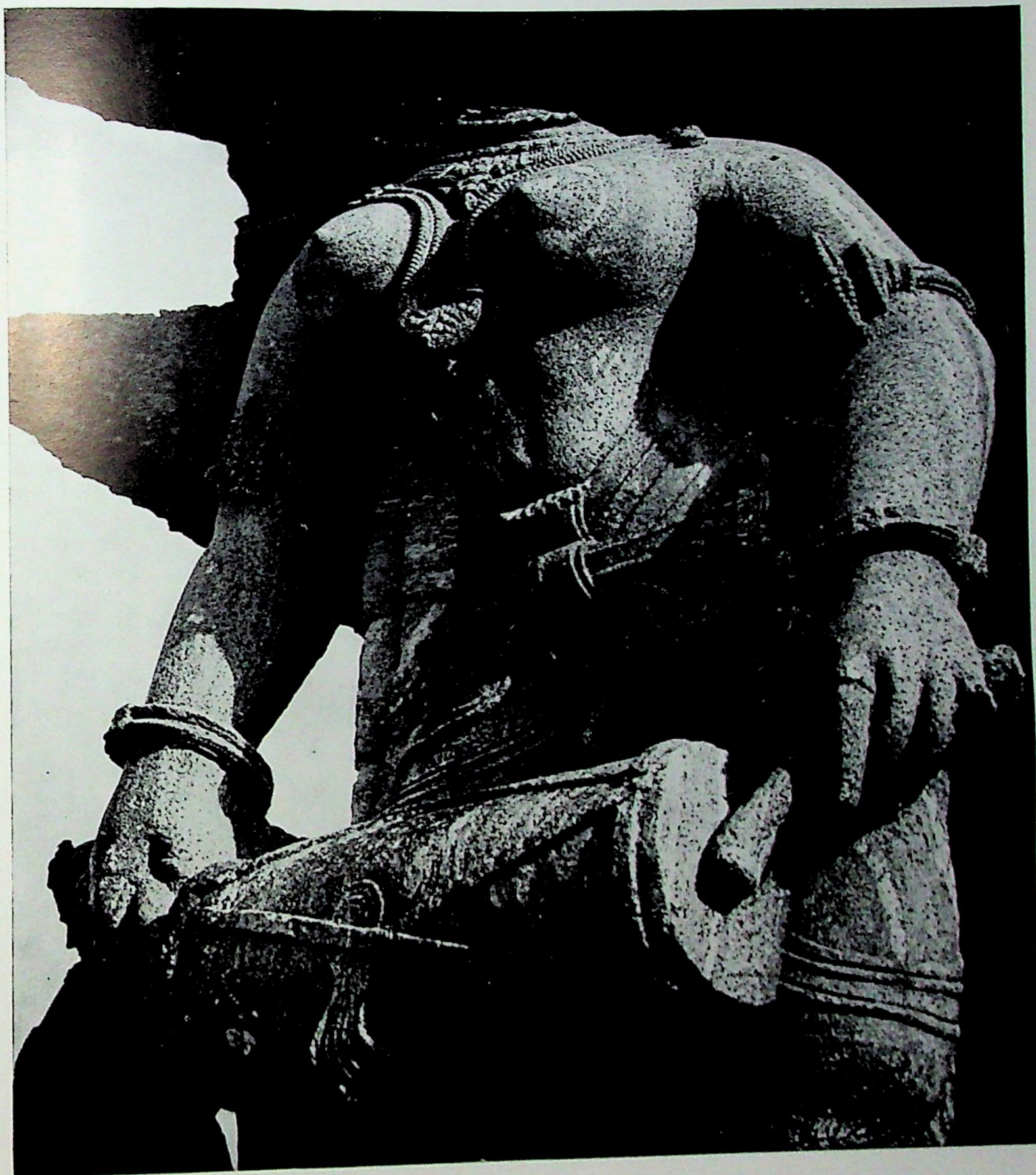


TORSO OF A DRUMMER





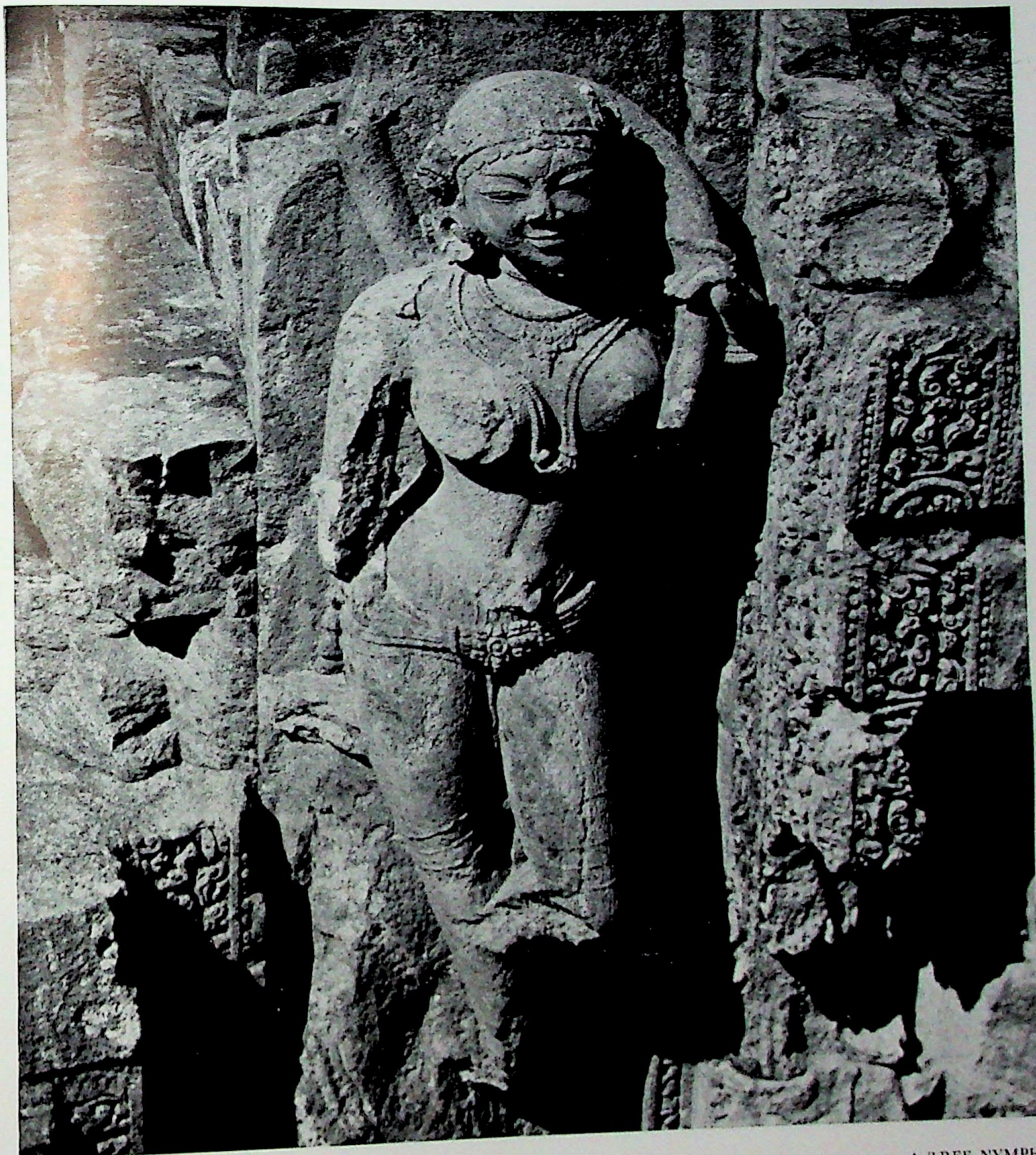
A CYMBAL PLAYER
(Lower Tier, Jagamohan)



A HEADLESS DRUMMER
(Lower Tier, Jagamohan)



NAYIKA WITH A MIRROR
(Museum)

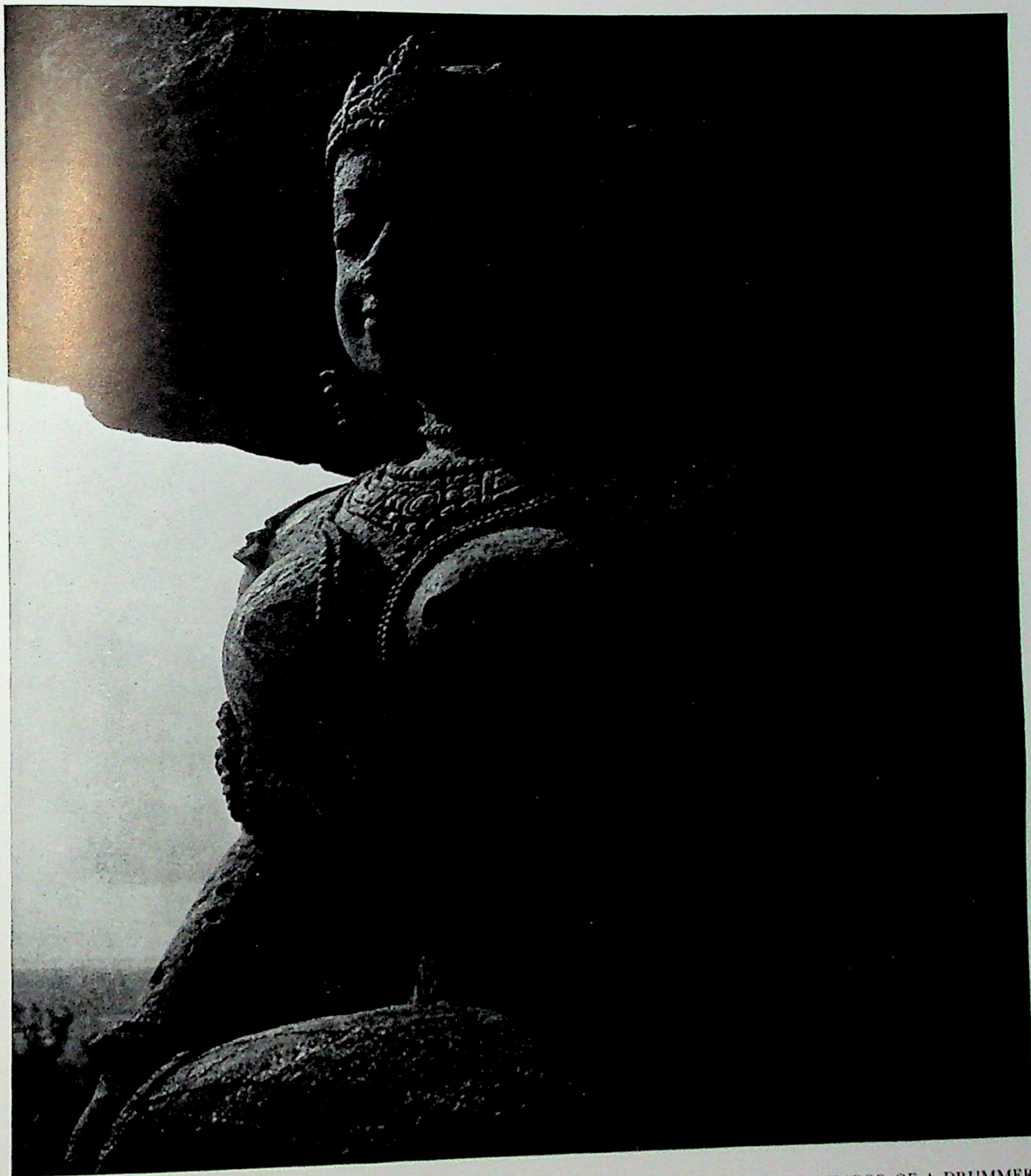


A TREE NYMPH
(Vriksakha)

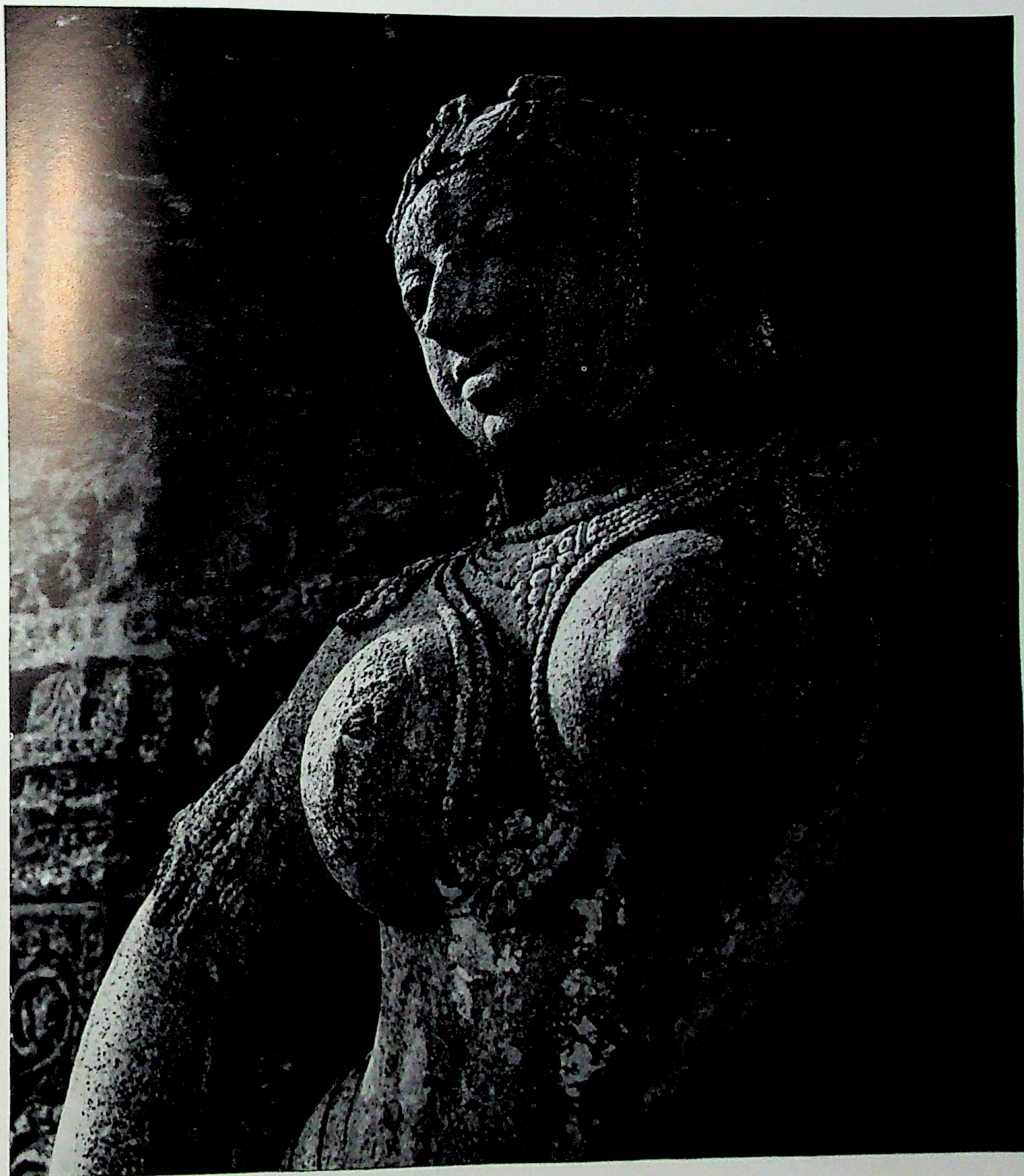




A HEADLESS CYMBAL PLAYER
(Lower Tier, Jagamohan)



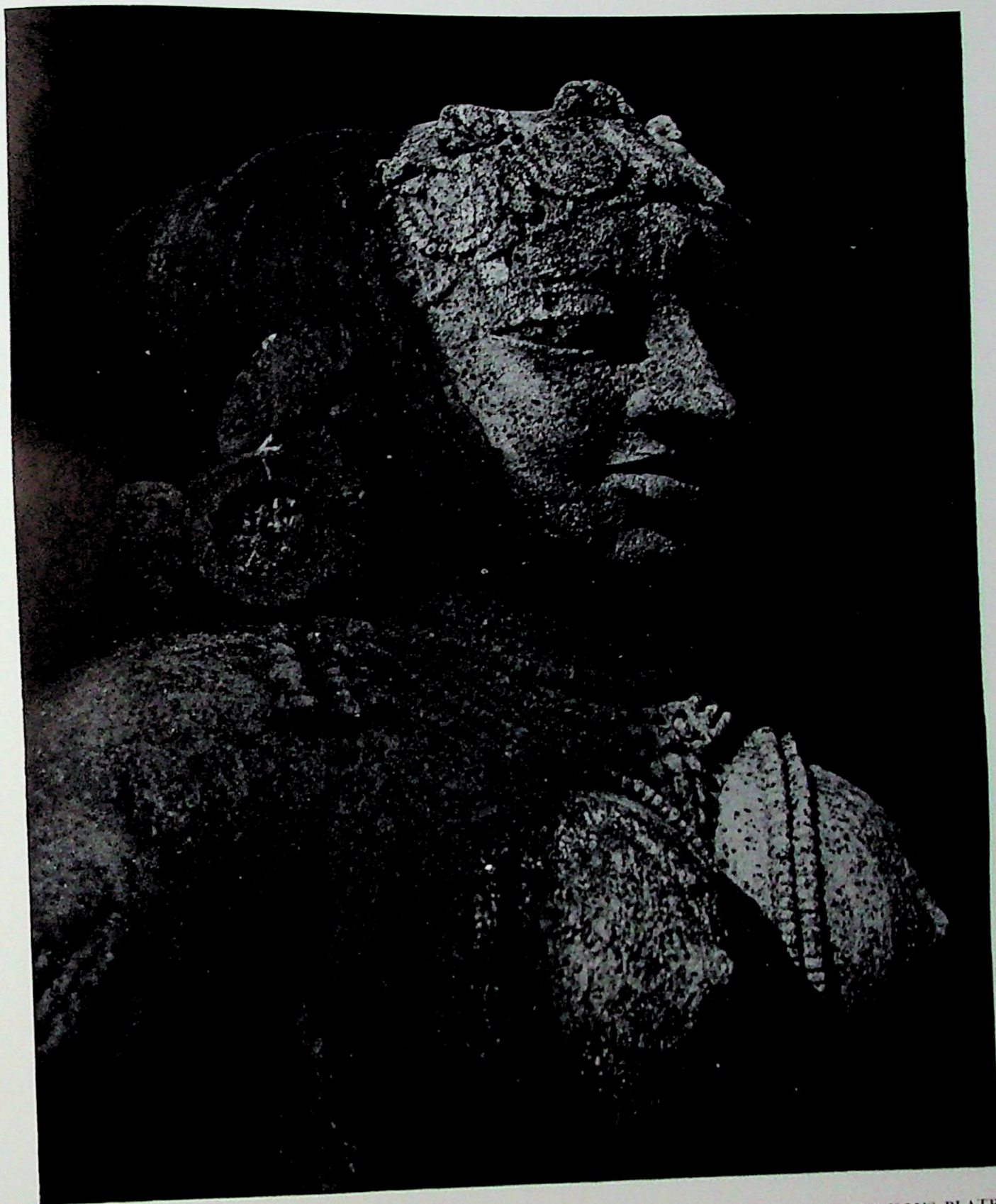
TORSO OF A DRUMMER
(Upper Tier Jagamohan)



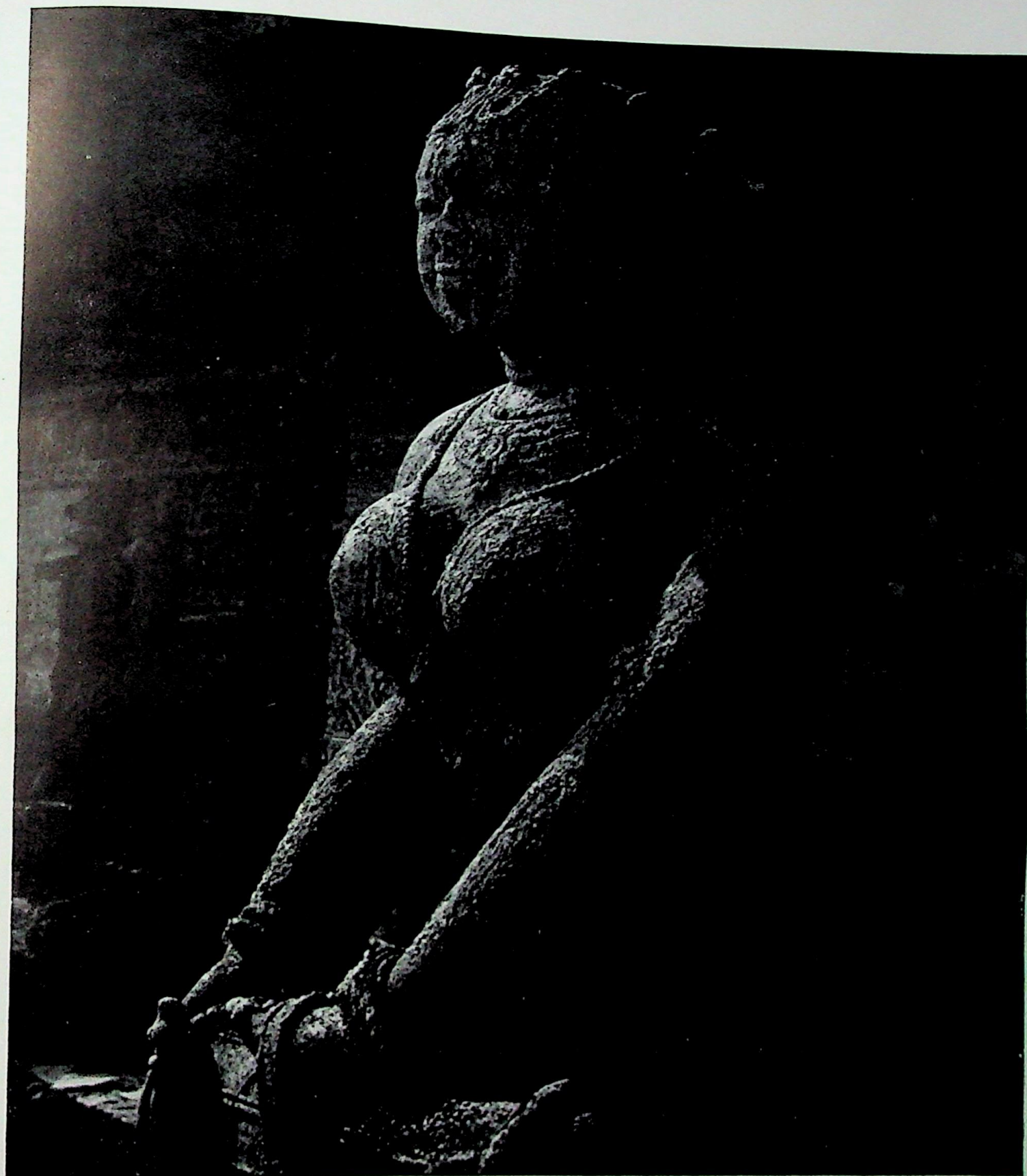
A DRUMMER
(Upper Tier Jagamohan)



DETAIL OF PREVIOUS PLATE



DETAIL OF PREVIOUS PLATE



TORSO OF A DRUMMER
(Jagamohan, Upper Tier)



CYMBAL PLAYER
(Jagamohan, Lower Tier)



CYMBAL PLAYER
(Jagamohan, Lower Tier)



FLUTE PLAYER
(Lower Tier, Jagamohan)



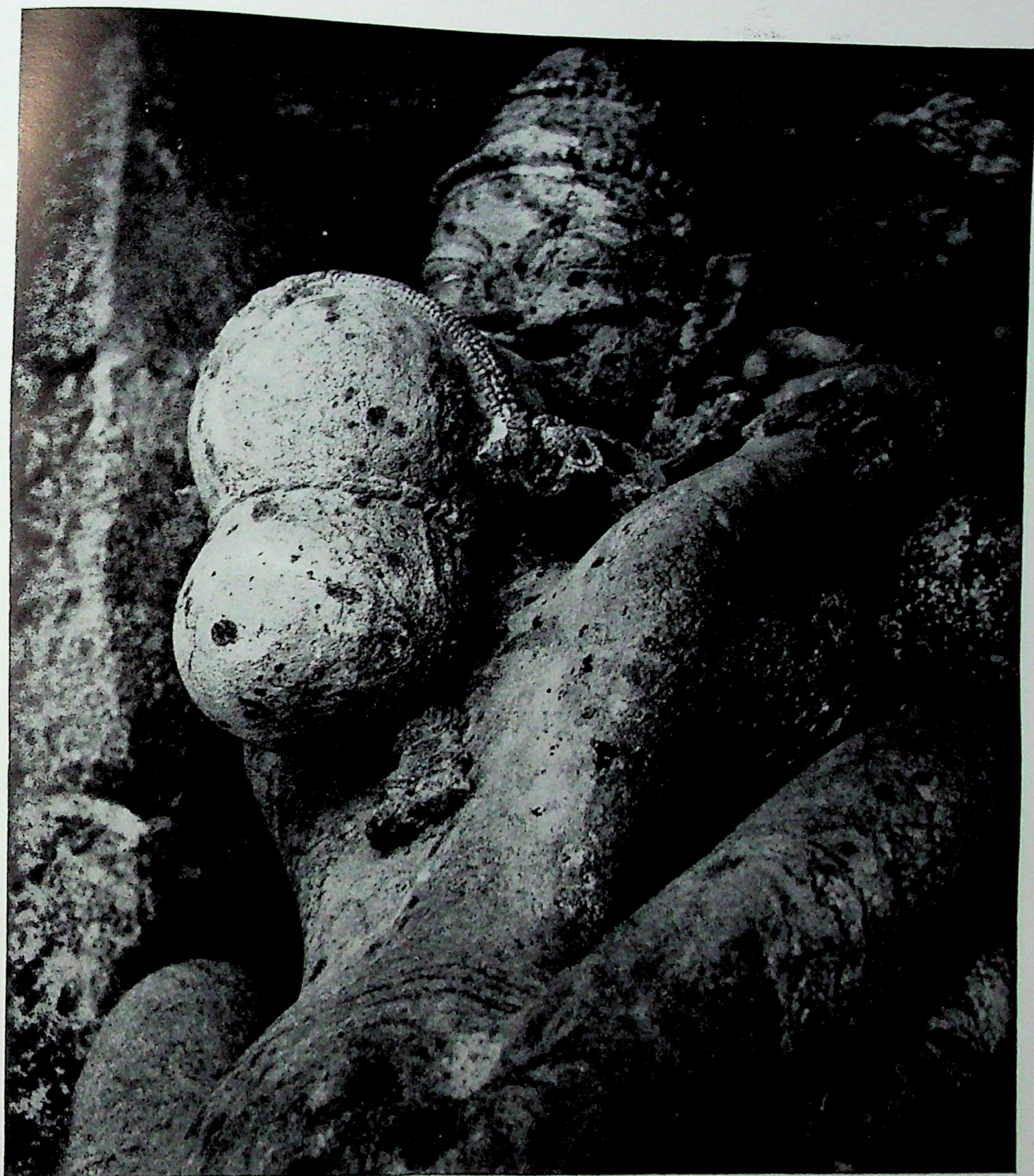
PROFILE OF A DRUMMER
(Upper Tier, Jagamohan)



THE KISS
(Museum)



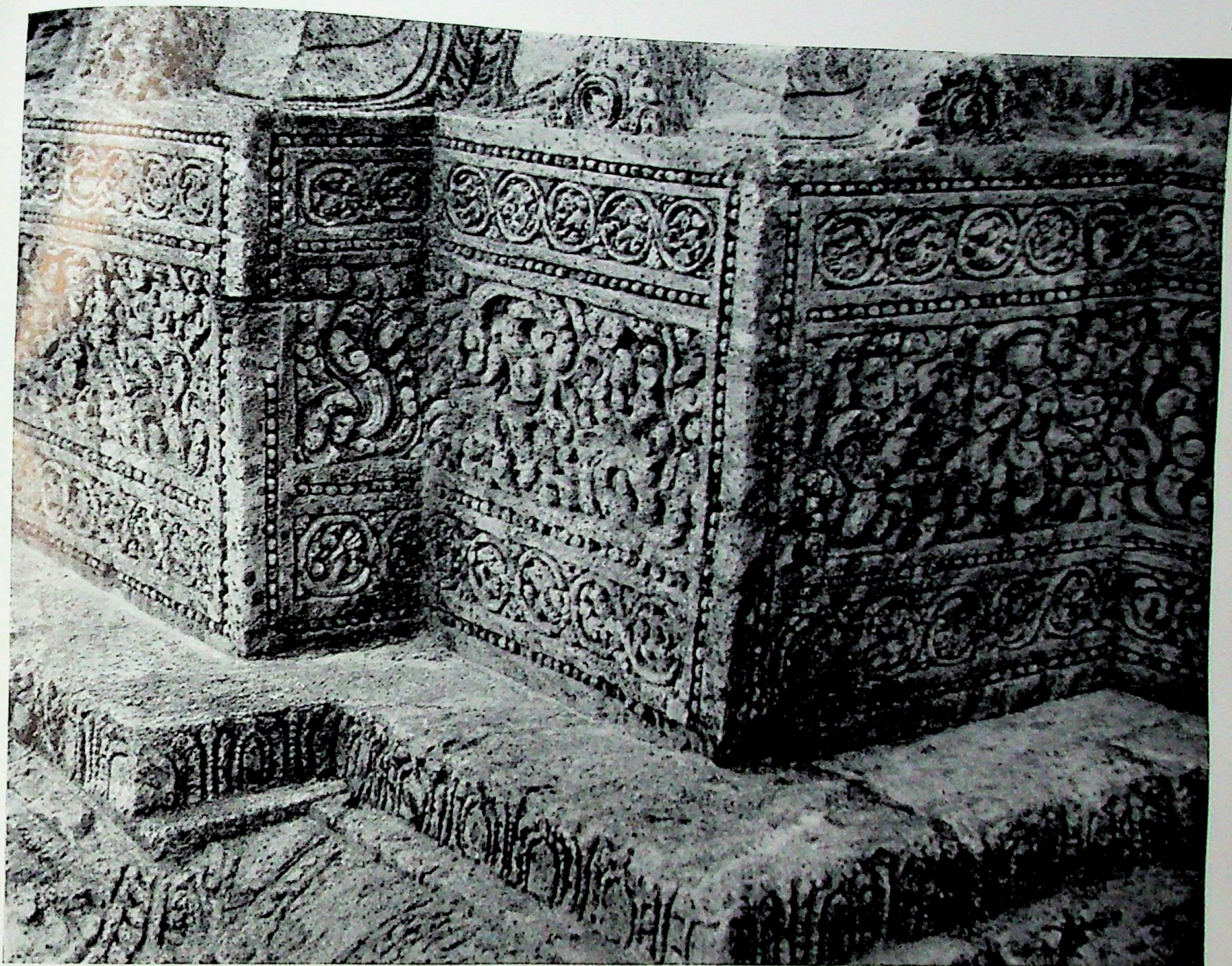
MITHUNA
(Jagamohan, North)



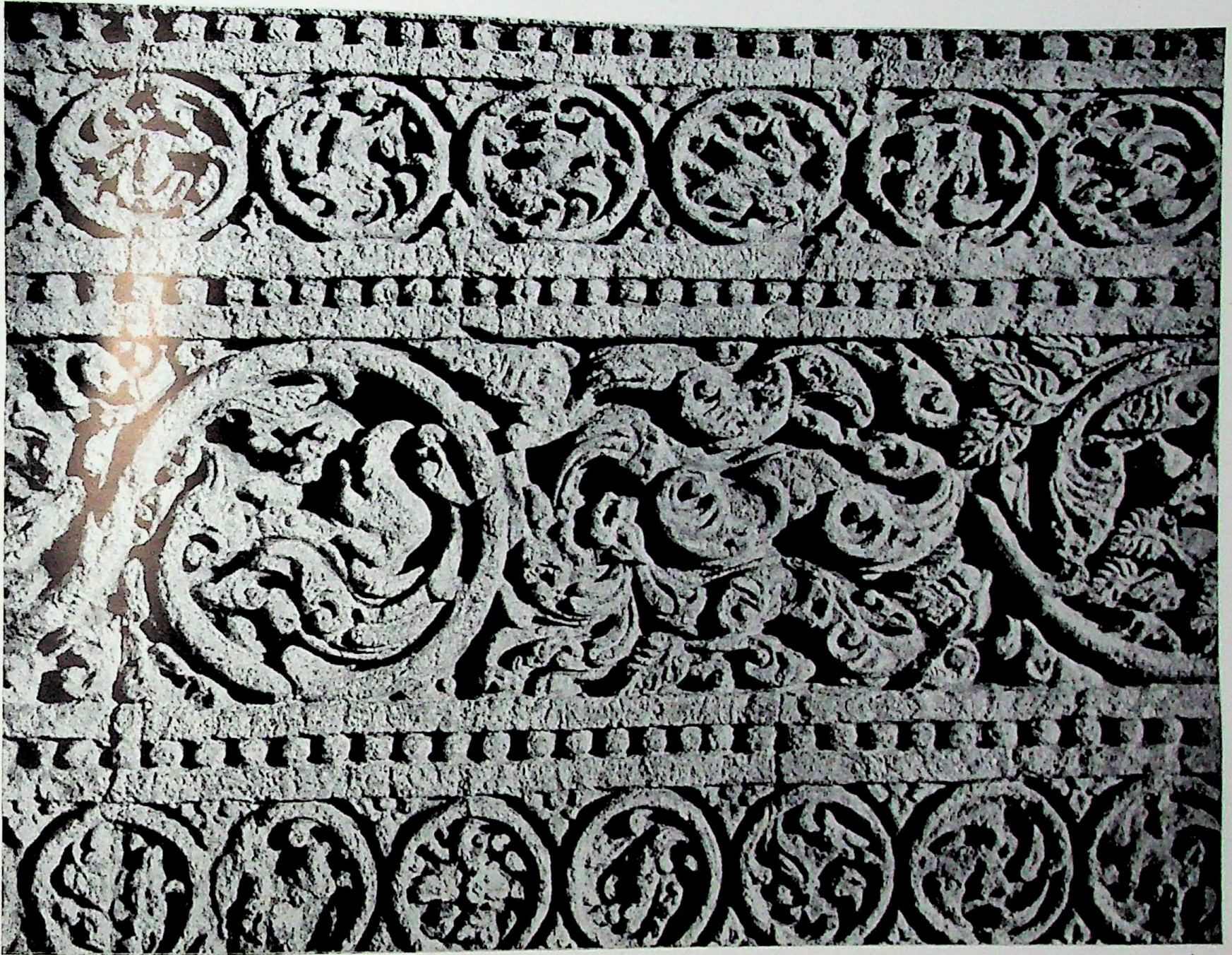
MITHUNA
(Jagamohan, South)



CARESS
(Jagamohan, East)



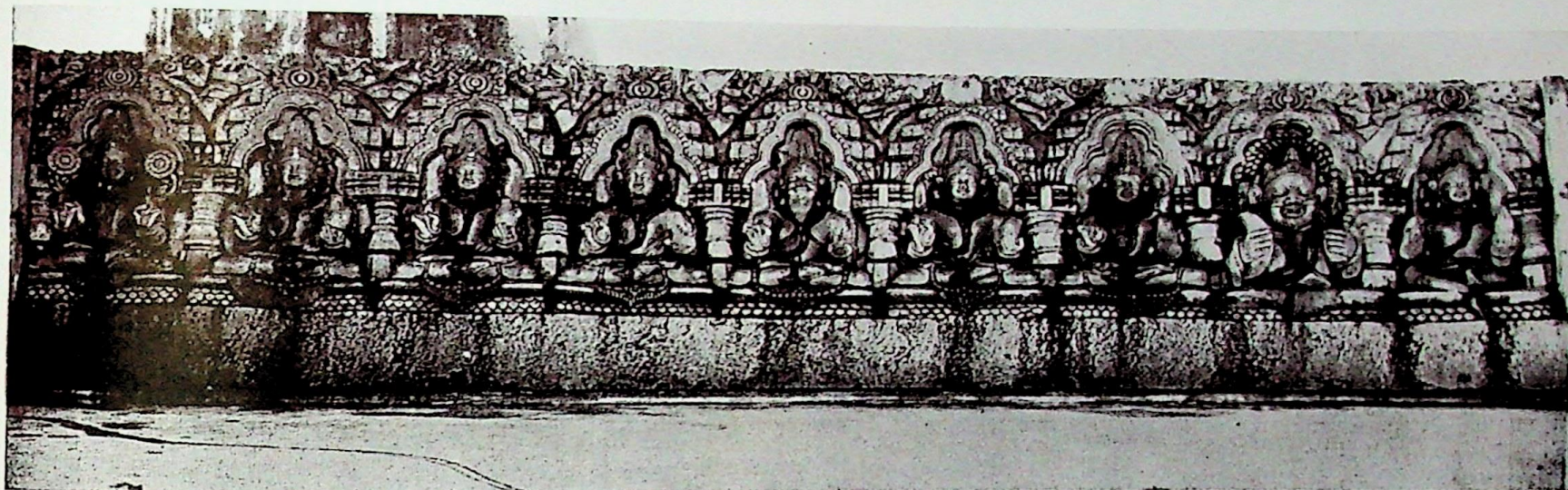
DECORATIVE DETAIL
MAIN TEMPLE BASE



DECORATIVE PANELS
(Jagamohan)



DETAIL OF BORDER (Sakhas)
ON THE DOOR WAY (Main Entrance)



FRIEZE OF NABAGRAHA

RAVI.
(Sun)CHANDRA.
(Moon)MANGALA.
(Mars)BUDHA.
(Mercury)VRIHASPATI.
(Jupitor)SUKRA.
(Venus)SANI.
(Saturn)RAHU.
(Ascending Node)KETU.
(Descending Node)



63

MITHUNA



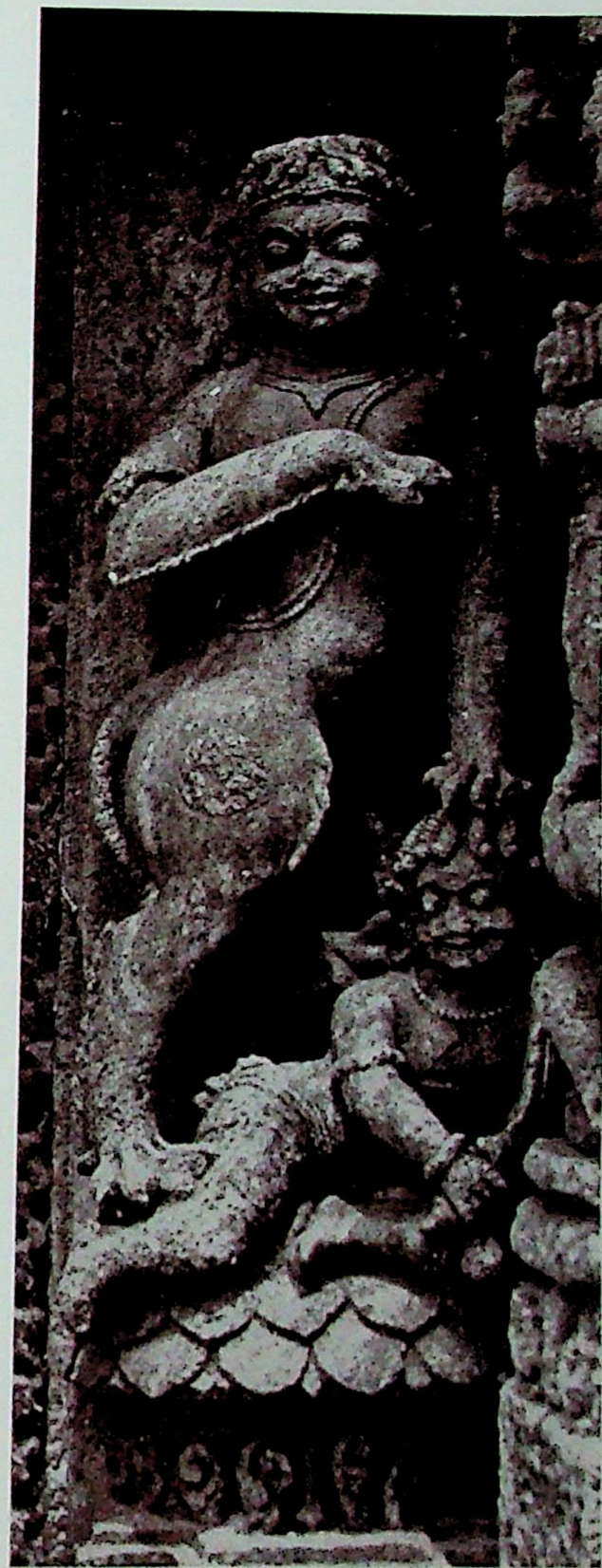
64

MOTHER AND CHILD



65

GAJA SINGHA



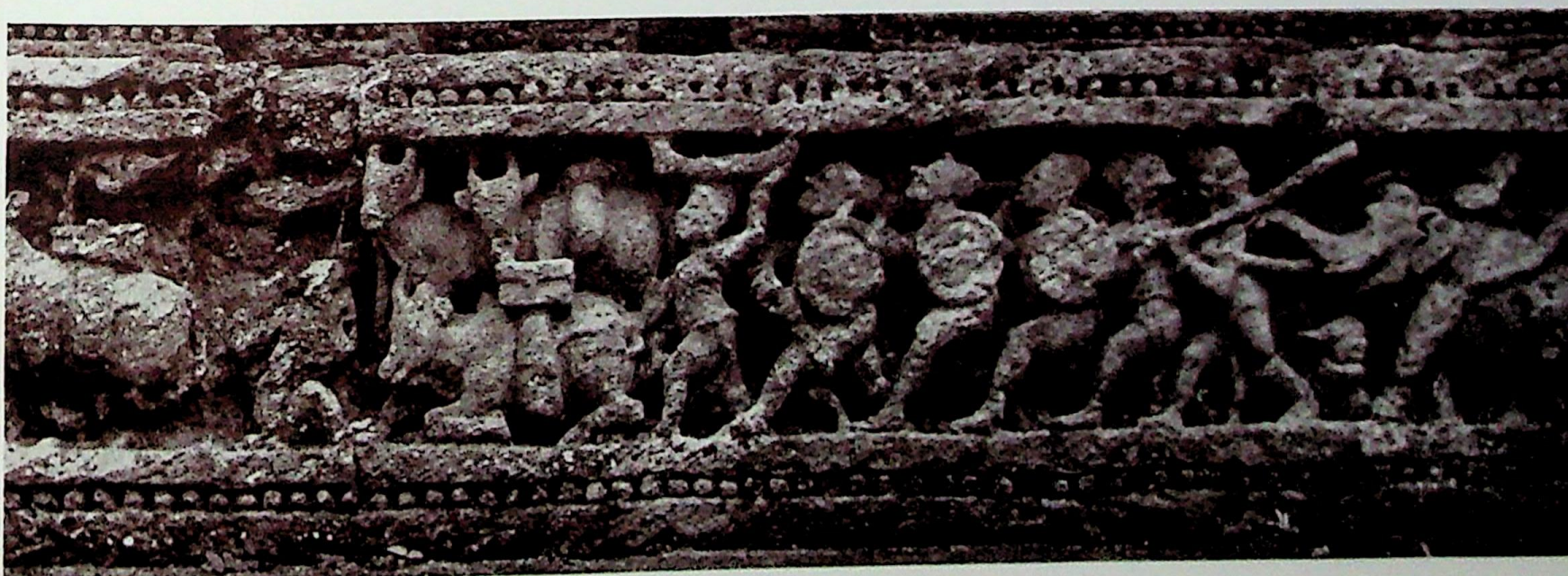
66

NARA SINGHA



67

BULL CARRYING MILITARY SUPPLIES



68

FRIEZE OF MILITARY SUPPLY



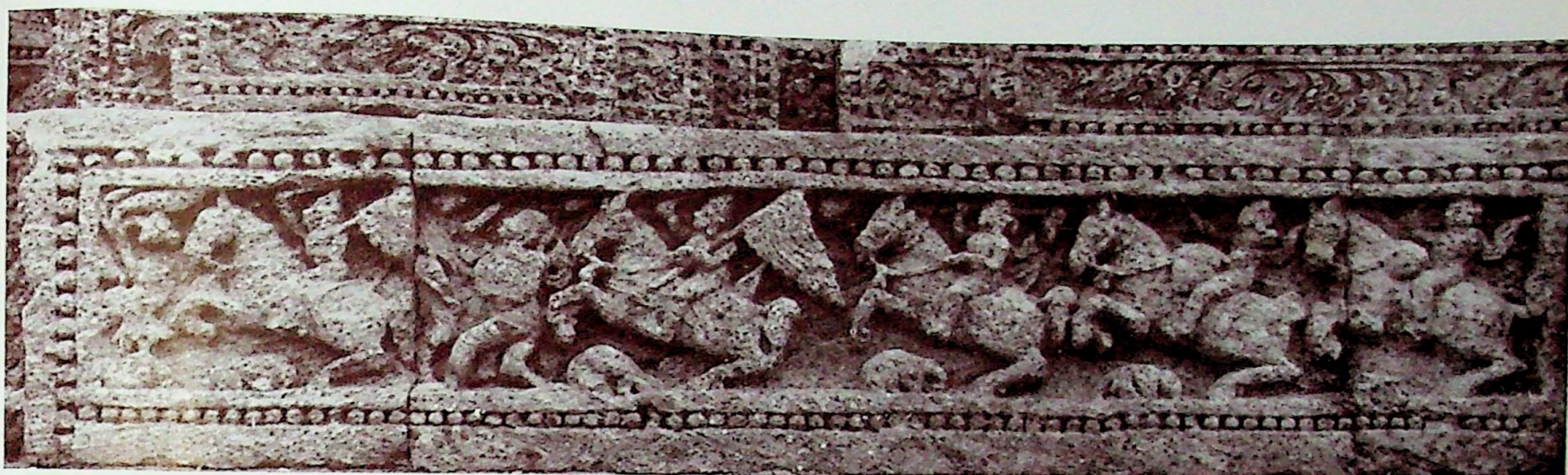
69

PROCESSION OF ELEPHANTS AND HORSES



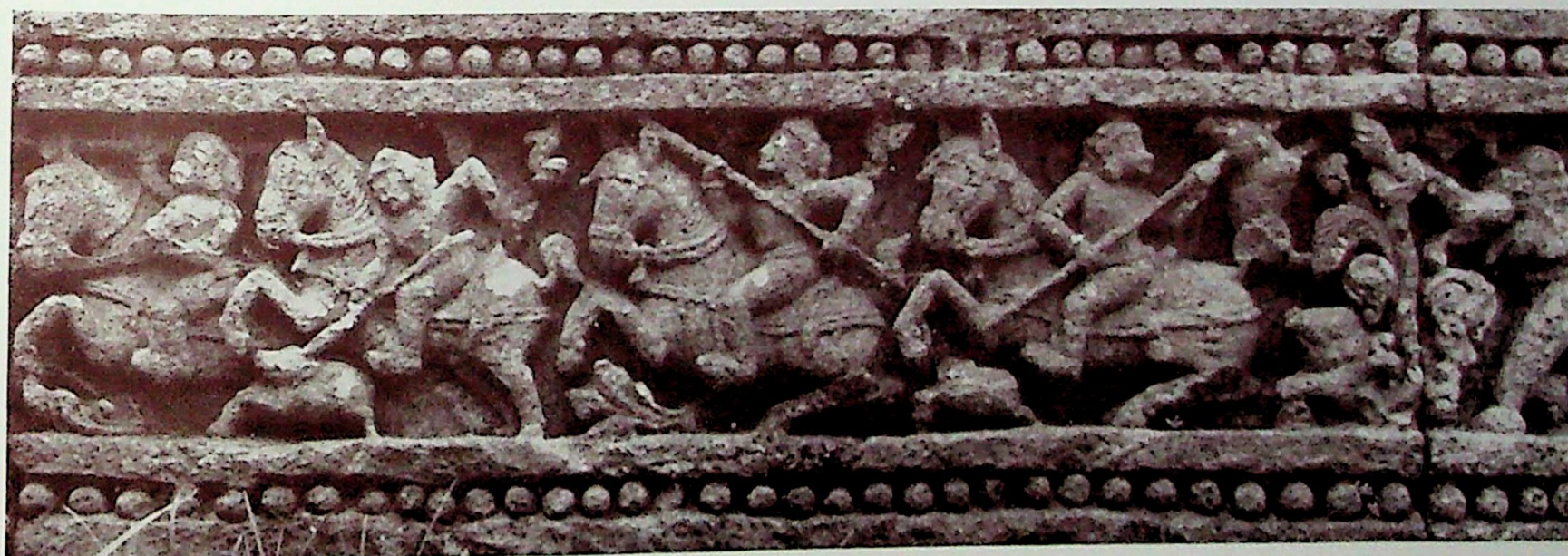
70

A PROCESSION OF ELEPHANTS



71

MILITARY PROCESSION



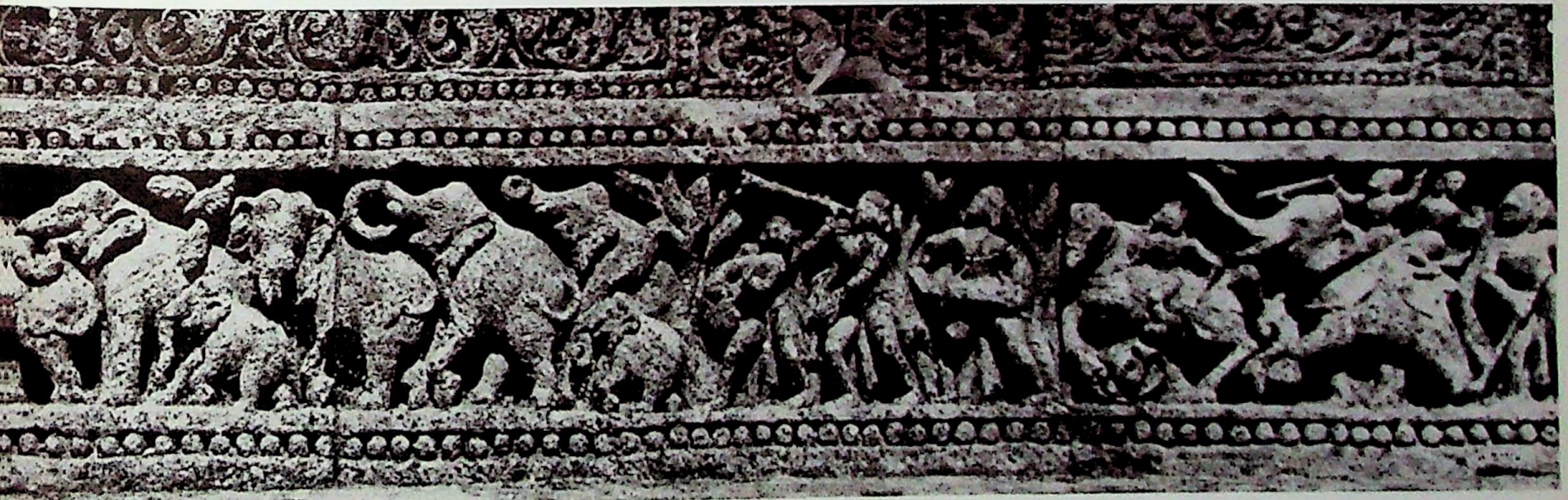
72

WILD BOAR HUNTING



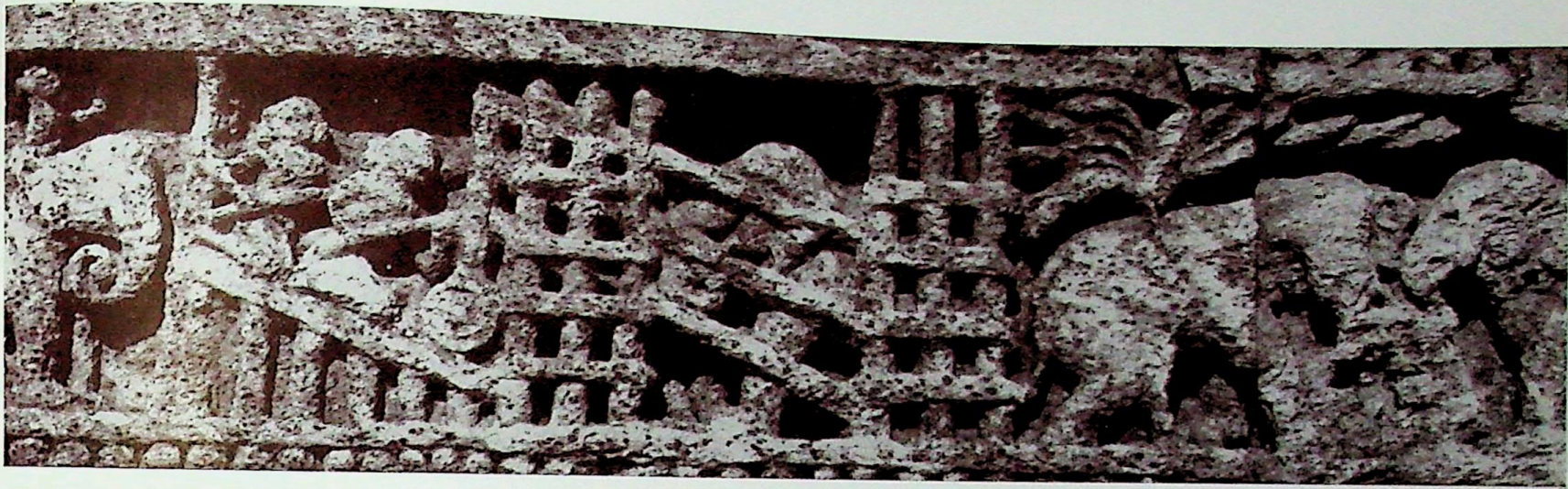
73

FRIEZE OF A TIGER HUNT



74

CHASING OF WILD ELEPHANTS



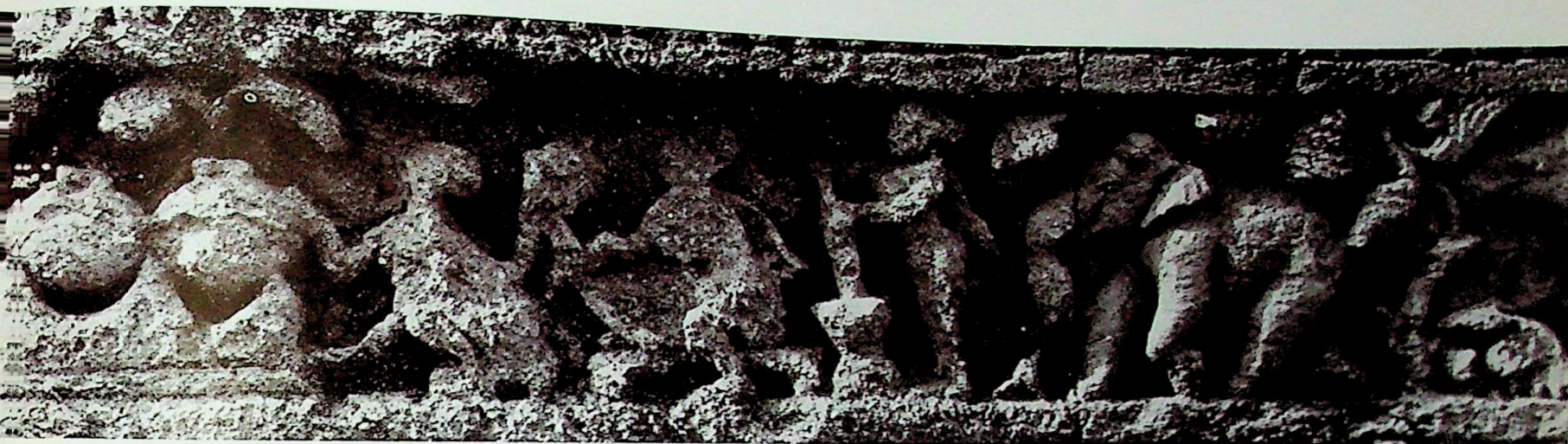
75

TRAPPING OF ELEPHANTS

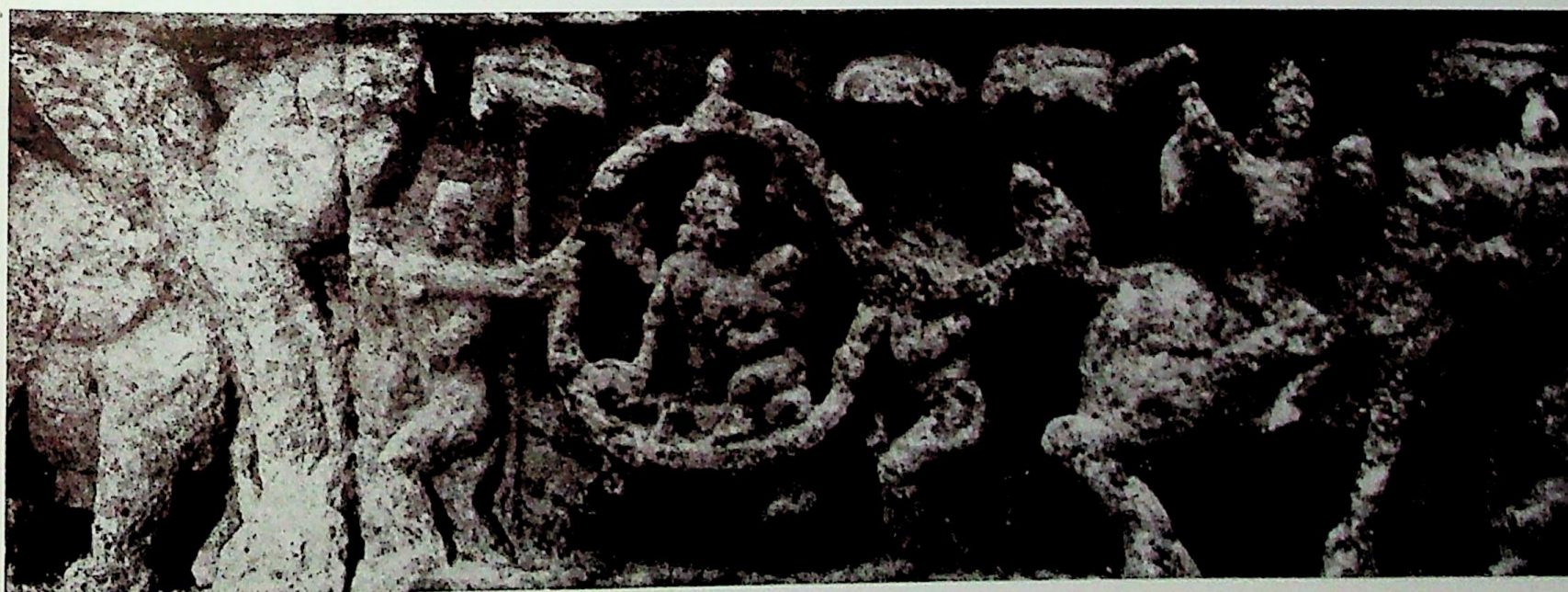


76

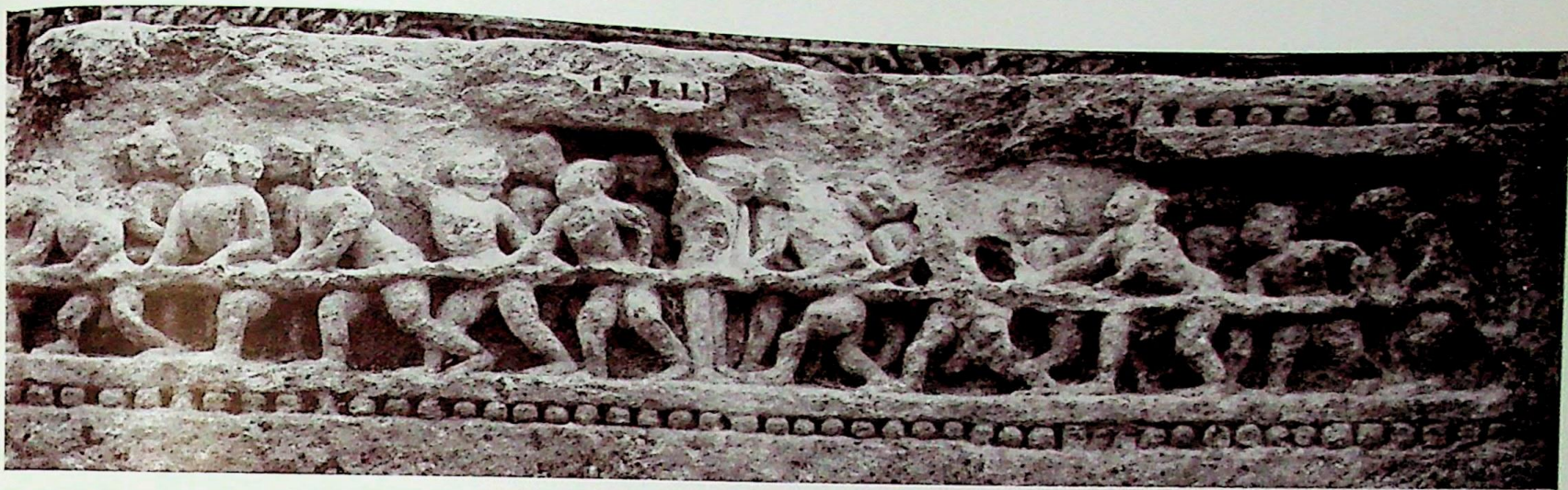
CAMPING OF A CARAVAN



COOKING SCENE OF A CARAVAN

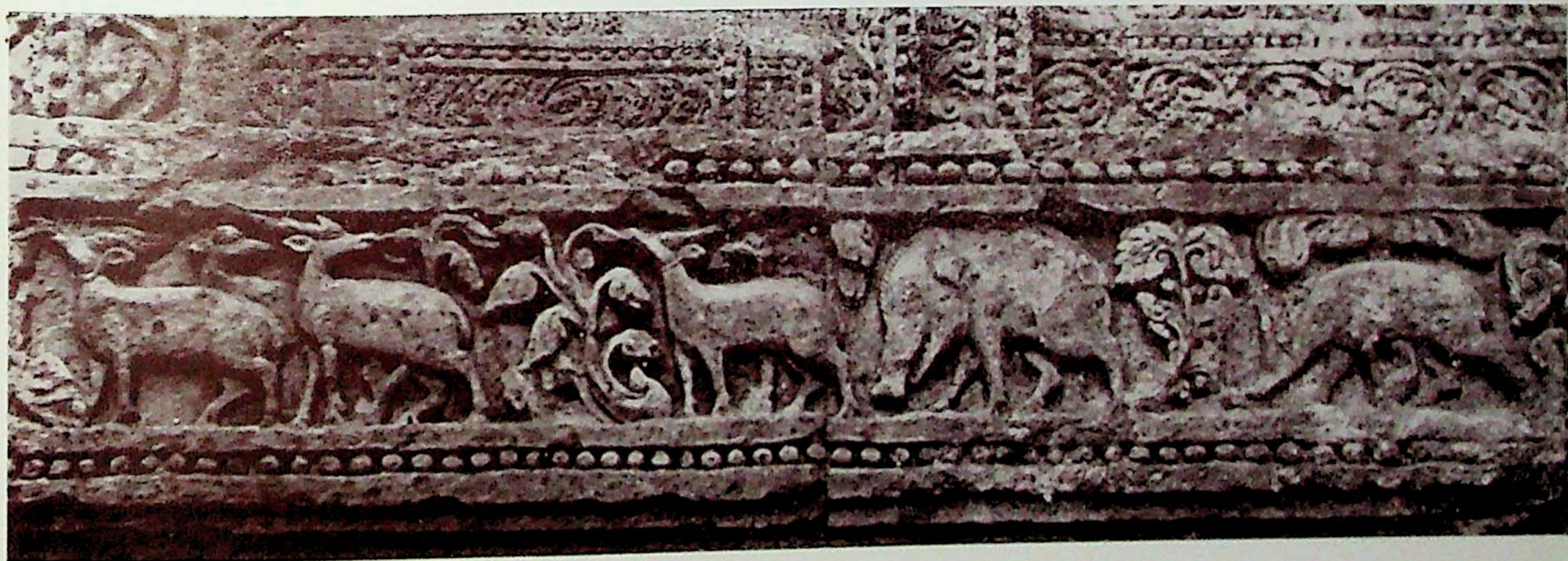


MOTHER AND CHILD ON A PALANQUIN



79

TUG OF WAR



80

FRIEZE OF ANIMALS



ANNOTATIONS ON THE PLATES

1. In this general view, seen from the South-West,—the Jagamohana, the Porch, or the Audience Chamber,—is visible,—being attached to the ruins and remains of the Main Tower (Vimāna) over the sanctum sanctorum,—the cell which contained the main Image of the Temple. The surviving Porch, itself a gigantic structure—square in form (height approximately 125 feet) standing on a plinth,—is a temple of the *Piḍa Deul* type, crowned by a pyramidal form—of the *panca-ratha* (five-faced) variety,—divided into three horizontal tiers—with recesses between them, each tier consisting of six string courses. The pyramid is crowned by the *Amalakasilā*—the typical Kalinga finial—a ribbed oblate spheroid. On this stood—the crowning *Kalasa* (Jar) missing in this structure.
2. One of the four monumental presentations of Animals—strewn over the two Faces of the Shrine,— and placed at some distance. It is said that, in spite of the proverbial habit of distorting the forms of animals and human beings, the Indian Sculptor is the most accurate delineator of the Elephant, its anatomy, and its characteristic structure of moving flesh, with its stupendous avoirdupois,—which he depicts with subtle humour and grace. Here we have a very live and realistic portrait of a war-elephant,—richly ornamented and harnessed with strings, strappings and jingling bells. The beast in a furious mood,—has captured with its proboscis a soldier of the enemy, and is actually hurling the body away with a non-chalant movement as if picking up and throwing a piece of stone. It is indeed a striking masterpiece of great merit.
3. The famous Galloping War-Horse, led by a hero who has just dismounted. The rampant horse—in an angry mood—(indicated by the nervous twist of the tail and by the stretched hind legs) is trampling under its hooves a prostrate figure in front. The movement of the horse is very cleverly emphasized by the trappings and ornaments and decorative rings round the four feet,—which lend to the animal form a peculiar heraldic flavour. The trappings round the head are delineated in full details with astonishing accuracy. Havell's classic eulogy deserves quotation: "Had it by chance been labelled 'Roman' or 'Greek', this magnificent work of Art would now be the pride of some great metropolitan museum in Europe and America. . . Here, Indian Sculptors have shown that they can express with as much fire and passion as the greatest European Art the pride of victory and the glory of triumphant warfare: for not even the Homeric grandeur of the Elgin marbles surpasses the magnificent movement and modelling of the Indian Achilles, and the superbly monumental war-horse in its massive strength and vigour is not unworthy of comparison with Verocchio's famous masterpiece in Venice". ('Indian Sculpture and Painting', pp. 146-47).
4. This pair of Rampant Lions—hovering on prostrate elephants—is a *tour de force* of monumental grandeur. In depicting various forms of heraldic lions, the Orissan artists have shown consummate ability and creative imagination. The ferocious quality of the King of Beasts is suggested—with a power nearly approaching the skill of Chinese Masters. This is cleverly indicated by the helpless masses of the gigantic elephants—reduced to insignificance in their prostrate forms. The motif of the 'Lion on Crouching Elephant'—is supposed to symbolize the advent of the Kesari Dynasty overthrowing the earlier reigning family of the Gajapatis. But this motif has an earlier history—as proved by a copper effigy of the design dug up in Behar (see O. C. Gangoly's article, 'The Lion and Elephant motif', MODERN REVIEW).
The history of the 'Lion on Elephant' motif is very much earlier than the full evolution and maturity of Orissan art. The conception of the lion as habitually preying on an elephant occurs in the 35th chapter of *Devī Purāṇa* (Circa 7th to 9th century) in connexion with the cult of the great goddess (Devī) Durga. In this passage occurs a recommendation to prepare an effigy of a lion subduing a great elephant, in the act of tearing out by its great claws the head of the elephant for the purpose of digging out the pearl (*Gaja-mati*) from inside the skull (*Kārayen-mriga-rājanatu mahākari madāpaham* (13) *Maha-nakha karotkhāta muktā-phala pada-pravam* (14)).
5. If the 'Lion on Elephant' is not an original Orissan creation—the Griffin, with protruding eyes, flamboyant moustaches, and the manes and the locks of hairs on the head and the eye-brows—treated with an original decorative convention,—is undoubtedly the creation of the Orissan Masters. As to what is the exact idea symbolized by the astonishing mythical creation of the Orissan Griffin has not been investigated. The pairs of Lions (Griffins) which usually sit at the entrance of Orissan temples (Bhubaneswar) probably symbolize the Imperial protection (*raja-sakti*), which was given to the temples and religious endowments, by the devout kings of Orissa. As an analogue for this broken piece, one can refer to another fragment of a head of a Griffin from Konarak cited by Arun Sen ('A Pair of Griffins from Konarak', Rupam—No. 22-23, p. 46).
6. The most well-known form in which the Griffin (Lion) occurs on the facades of the Orissan Shrines—is the rampant figure over a prostrate elephant—mounted by a picturesque rider of the youthful type, profusely ornamented and playfully pulling the bridle in a lively gesture. The most curious feature of this striding animal is the girdle across the hip, hung with little bells, and attached to an intricately decorative rosette, almost like the rosettes on women's girdles. These riding figures are skillfully placed at the recesses of the facades—an inevitable architectural phrase—which e .rs

- piquant emphasis on the structural features of the temple.
7. This photograph conveys a good idea of the scheme of decorating the facades of the Jagamohana. Here, we have two rows of friezes one above the other—each group of relief being punctuated by a series of multifaced (*panca-ratha*) pillars—“*Kumba-vandas*” (‘group of jars, tied together’). The pillars in the lower row are in the forms of miniature shrines with projections overhead. On the upper frieze are four groups,—a soldier and his wife (see next plate), an erotic group on a small lotus pedestal, a larger erotic group—a man caressing two women, and, at the extreme end,—a procession of a rider on an elephant—with various other members including a giraffe!
- In the lower frieze, we have a series of eight figures, each on a pedestal in the following order: (left to right) a damsel with a fly-whisk, a Nāgini, a Griffin on an elephant, A Nāga-nāgini *mithuna*, a woman under a tree playing on a *veena*, A damsel adjusting her ear-top, another Nāgini *mithuna*, a damsel playing on bells. On the miniature shrine—at the centre—is a *mithuna*. For the significance and symbolism of the *mithuna*, see O. C. Ganguly’s ‘The *Mithuna* in Indian Art’ (Rupam, No. 22-23, 1925).
8. This relief—depicts a domestic scene in a palace,—A king seated on his throne fondles a baby, surrounded by a group. The king is suggested by the elephant (in front)—surrounded by retainers.
- The lower panel, enclosed in a decorated frame, depicts the *entourage* of the king about to undertake a journey. This consists of a group of vessels containing the ration, a horse led by two retainers carrying a sword and a bow respectively, an empty circular palanquin with the bearers sitting on the ground, and a sedan throne (*chatur-dowlā*). In the background is a row of royal umbrellas.
9. A very powerful story-telling relief, depicting a soldier (armed with sword and shield) taking leave of his wife and child—if one can judge by the sad expression on the face of the soldier’s wife. The pose of the lady—standing on the left leg, with the right one held up, gives it a peculiar poignant grace. Yet the meaning of the upraised right hand is not quite clear. Altogether the piece is a realistic presentation of a *genre* piece—faithfully recording a fraction of the life of the times. The scene is set under the spreading branches of a tree which binds together a happy composition.
10. This is another vigorously composed group consisting of a king (?) seated on an elephant, armed with a bow and arrow and a gigantic shield. The royal elephant is faced with another group of elephants with riders and retainers. The most surprising member of the group is a giraffe, an animal not indigenous to Orissa. The group is dominated and held together by a conventional Kadamva tree—very rhythmically depicted—with blossoms and perching birds.
11. Here, we have three of a long series of figures in relief—illustrating three different motifs. The left one is a somewhat damaged figure of a standing damsel playing with a group of monkeys. Next is a Nāgini,—half human, half snake,—with her head beautifully set inside the hood, the lower limb gracefully coiling round a column. The third figure is a *Mithuna* couple. The three pieces are set off with great effect against the background of a honeycombed surface.
12. This is one of the twenty-four gigantic wheels (Twelve on each side) to give the idea that the Sun’s temple is really a *Vimāna*,—a chariot resting on wheels and drawn by the Seven horses of the Sun. It has been pointed out that there is no evidence of *Vimānas* being constructed like *Rathas* (*Cars*) before the 10th century, though the groups of *Palava* temples at Mahabalipuram (6th to 7th century) have been designated as *Rathas*. Anyhow, the wheels on the Konarak temple are very richly carved with intricate decorations, with human, animal and plant motives worked into ingenious patterns. Each rosette on the six spokes is minutely carved, some with riding figures.
- 13-14. The details from a wheel illustrate the intricacy and ingenuity of the carvings, executed with marvellous imagination and originality, yet with perfect taste and propriety. The eight women’s figures carved inside eight rosettes may probably represent the eight śaktis or *nāyikās* (*Aṣṭa-nāyikās*) described in the *Tantrasāra*. The beauty of the poses of these figures, each conceived differently, may be best admired in the two following plates (14-15).
15. This is one of Eight *Nāyikās* depicted on the rosettes of the eight spokes of the wheel. These *nāyikās* are of amatory lineage, depicted and described in the text of the ‘*Rasa-manjari*.’ But here the sculptors have followed a different classification of *Nāyikās* based on some local Orissan variation and interpretation of the *nāyikās* (not yet discovered and studied). In this series each *nāyikā* is made to sit on a lotus seat, sometimes provided with a resting pillow. Each damsel wears her hair tied up in a bundle at the back of the head. Each of them sits in an alluring flexion (*Avanga*) and balanced by two fluttering ends of the *dopattī* (Scarf). Here the damsel sits with one leg crossing the other and the torso is revealed in an inviting posture emphasized by her two arms raised and joined over her head in a nonchalant attitude, fully revealing her busts and abandoning all feelings of modesty. This type of damsel is generally labelled by Orissan craftsmen as *Alasa-nāyikā*, the *lover in an idle pose*.
16. The square structure in front, detached from the main shrine, has been designated by some (M. Ganguly) as “*Bhoga Mandapa*” (Hall of Feast) and as “*Nāṭa Mandapa*” (Hall of Music) by others. Having regard to the large number of dancing and musical figures (carved on the walls of the platform) the structure in question, lacking a roof

over the pillars and walls, is more probably a hall of music. The platform, divided horizontally in two tiers, is about 16' high and is approached by four different sets of steps.

ear-tops are the original invention of local artists. The "vaiṣṇava" caste-mark on the forehead identifies the Sun-god as a revelation of Viṣṇu (Sūrya-nārāyaṇa).

17. In this plate one may study the decorations carved on the facade of the platform divided horizontally in two tiers. The lower tier, wider than the upper one, has double sets of figures, one above the other. They are arranged perpendicularly in two parallel groups separated by replicas of temple-forms with two "kalasa-vāṇḍhas" at two ends. Above a string-course is the upper tier, consisting of rows of single figures of two each, similarly punctuated as the lower tier. The top is crowned by a very richly carved string-course divided into several compartments depicting different sections of an army on the march. The fragments of pillars and walls erected on the plinth are decorated on the same plan as the lower tier.
18. On this plate the details of the figures on the two friezes may be studied. In the upper row one can recognize amongst the five figures a drummer, a dancer, a flute-player, a drummer, a cymbal player (?), and a dancer. In the second row we can study a drummer, a dancer, a flute-player, a drummer and another drummer. In the last row we have perhaps two dancers posing, a damsel adjusting her plaited hair, the next two figures are in unintelligible poses. The number of musicians and dancers depicted on these friezes leave no doubt that the pavilion was meant to be a dance-hall.
19. On this frieze are three pieces, of which the central one is a crowned niche with a rider hunting. On each side are dwarfish figures (probably "Yakshas" or "Gaṇas") dancing on lotus pedestals. The top cornice is decorated with a row of "Hamsas" (ducks)
20. On this plate are two figures, a dancer (partly damaged) in a tense pose—to which the drummer on the next niche provides the time accompaniment,—in an equally tense pose.
21. Of the two figures, the one on the left is a damsel persuading the pet parrot perching on her shoulder to descend on the perching rod to have its feed. The second figure is playing on a "veena" of a peculiar pattern.
22. Here we have two dancers—a male and a female—supporting each other by keeping time. Very expressive is the pose of the damsel,—dramatically raising the bell in her right hand to descend on the other bell held in the left hand.
23. This detail of the head of a Sūrya image, depicting a divine serenity of expression, is a great tribute to the consummate powers of the Orissan master sculptors. It justifies Coomaraswamy's comment: "The best Konarak figures are characterized by an exquisite smoothness and vitality". The elaborately jewelled breast-plate (Upa-grīva) and the
24. A standing image of the Sun-god (with the two hands holding lotuses,—missing) wearing high boots suggesting an Iranian origin is carved in the classical style of Kalinga Art. The figure stands on a "Panca-ratha" pedestal in a architectural setting crowned by a tre-foiled arch common to the architectural conventions of Bihar, Bengal and Kalinga. The two smaller standing figures on either side are the "Gaṇas" (Attendants) of the god known as Danda and Pingala. The two seated female figures are probably—Uṣā and Pratyusā. Above Danda and Pingala—on either side of the main image, are four standing female figures Rājñī, Suvarnā, Suvarchasā and Chāyā—said to be the spiritual consorts of the Sun-god. Between the feet sits the legless charioteer Aruṇa. This Orissan type of the Sun-god should be compared with the Pala types e.g., the Rajshahi Museum image No. 242. (Agni-purāṇ, ch. 51).
25. This detail proves the astonishing skill of the Orissan image-makers. The flesh and the muscles are rendered in stone with marvellous realism and delicacy. The smoothness of the skin is emphasized by the elaborately chiselled rhythmic lines of the necklace (breast-piece) known as "Indu-chanda" ("The rhythm of the moonbeam") which runs across the breast, descending down the Upa-grīva. The drapery round the abdomen—is kept in place by a "udara-vandaa" (waist-band) with a jewelled clasp, terminating in a "kīrti-mukha". Below the series of bells (ghaṇṭā) descend a series of pearl-strings (Uru-mālā).
26. Popularly known as the Sun-god, it is really the image of Revanta, son of the Sun, described in the contemplative verse as 'Riding on a horse' (*Retas'onte ca Revantah khadgī dhanvī-tanutra-dhrik Asvārudhah samutpanno vāna tuna samanvita*) *Mārkaṇḍeya Purāṇ*. The horse is the mount *par excellence* of Revanta, son of the Sun-god. And with what love, care, and meticulous attention the image-maker has given us the portrait of the horse—with all the jewelled trappings, strings and chains, the bridles and bit with decorative tassels—exquisitely carved. A similar head of a horse from the same site—is reproduced by A. K. Coomaraswamy, Viswakarma, 1914, plate 76.
27. The details of the embroidered patterns of the drapery of the god,—each band representing a different design,—offer valuable data for the study of Orissan textiles current in the 13th century. Local research scholars should be able to dig out from medieval Orissan literature the special names of these beautiful patterns.
28. This is one of the attendants of the Sun-god who stands on the right side. As the identifying weapons are damaged, the figure can be doubtfully identified as Danda—rather than Pingala, who must carry a pen. Excepting the conical

crown (Karanda-Mukuta) the other items of jewellery, necklace, waist-band, ear-tops—including the two fluttering ribbons are similar to that of the main image. The deep meditative expression of the face is remarkable. The slightly bent “*abhangā*” flexion imparts a convincing dignity to the figure.

29. Here we have a monumental portrait of Brihaspati (Jupiter) son of Rishi Angirasa, preceptor of all the gods of the Indian Pantheon and the promulgator of the “*dharma sastras*”. He is the fifth star in the series of nine planets. He is seated here inside a niche of an elaborate architectural setting crowned by a tre-foiled arch springing from two pillars. The face is conceived with a formidable pair of moustaches and an equally formidable beard which is balanced by an intricately ornamented conical crown (Karanda mukuta) fastened with silken ribbons, which flutter on both sides, a convention frequently met with in images of the Pala school. The ears are pierced by two big circular tops (Kundala). The dwarfish torso (*Sadangula sarira*) is decorated with cross-strings and the holy thread (*Upa-vita*) treated in the manner of the *Indu chanda* (Moon-beam). Generally conceived with four hands here the image is invested with two hands, one holding the rosary and the other, a book (missing in the image). Following the *Visnu-dharmamolara* text the image is described with a complexion of burning gold (*Tapta jambunadikāro dvī-bhujas-ca Brihaspatiḥ pustakam cakṣa-mālim ca karayastasya karayet*). This is the finest and the most carefully carved portrait of the planet and has a special feature of a long flower-garland which encircles the figure not prescribed in the descriptive texts.

30. This is one of a series of colossal standing figures, each playing a different musical instrument and filling the empty space between the tiers of the Jagamohana with its dominating presence. These figures of musicians, carved with supreme grace and vigour, in almost life-like realism, raise problems which could only be solved with reference to the yet unpublished texts of the *silpaśāstras* of Orissa. The question is what rank of celestial damsels they represent. Could they be Apsarās? Who as a rule are dancers and not instrumentalists? The function of keeping time with the aid of the drum and the cymbals is usually assigned to male angels, such as the Vidyādhara and Gandharvas—but there are stray references in some of the Purāṇas which describe Apsarās also handling and playing on instruments. Thus in the *Harivamśa* (*Viṣṇu-parva*, ch. 89, verses 69-72) we are told “Incomparable Apsarās, took with confidence the mridangas, drums and other instruments” (*Mridanga vādyā-naparīmś ca vīdyān varīṣarāstī jagrihuḥ pratīḥ*). In later temple-architecture, we have a series of sculptured female figures playing on various instruments—such as the series of celestial musicians or *Natīs* playing on various instruments represented (In this plate and in plates 41, 32, 34, 36 to 40, 45 to 53). We have to justify the presence of so many instrumentalists on the roof of this temple. The justification is happily provided by the texts of our ritual literature. If we

assume that a Sun-temple has the same status as a Visnu-temple, Surya being an incarnation of Visnu (*Surya-Nārāyaṇa*) then we can invoke the recommendation given in the *Agni-Purāṇa* (*Kriyā-yoga nāmā-dhāya*) that a Visnu temple should be honoured by songs, *instrumental music*, and dances along with other offerings (such as the sprinkling of butter and thickened milk) (*Anyoḥa-kūṭair-vividhair-ghṛitā kṣīrabhisecanaiḥ Gīta-vādītra-nṛtyadyai-stosaysvācyutam nṛpa*). This form of musical offering pleases the god in the temple who fulfils all desires of the devotee. This is the merit which accrues from the instrumental music (*Vādyā-karana-phalam*).

Here we have the beautiful torso of a cymbal player with an expression in the face, which depicts a dignified concentration on the rhythm of the music. She stretches her right arm across her bust—to strike the second piece of the cymbal with the first piece. The importance of the instruments is emphasized in our music texts, with the assertion that ‘song is exalted by rhythm (*tāla*) and rhythm emanates from the instruments’ (*Tālena rajate gītamtālo vādītra-sambhavaḥ*). The circular discs made of metal which the player is handling are known as instruments of the *Ghana* class specified as *Karatāla* fastened with strings (See Plate 30). They may be compared with recently acquired figures from an old temple at Amber (Jaipur Museum).

31. Here we have a very lively celestial damsel (*Apsarā*) in a dramatic pose—with the feet in a peculiar tension—keeping time with the deft fingers—on the exquisitely carved mridanga (the drum later known as the *Pāḥkhwā*) graphically delineated with all its details the leather-braces (*diwāl*), sticks (*ghattas*) used as tuning blocks to produce the required intonation. Very piquant is the effect of the fluttering scarf fastened to one of the strings with a decorative flair. The head is unfortunately missing, but does not prevent us from pronouncing it a veritable masterpiece. Women playing on instruments as in the Rāsa dance is a Vaisnava tradition supported by later texts. We are happy to cite here a Bengali Vaisnava *pada* (verse) by a woman composer named Dukhīnī, who composed words for a Nṛitya-rāsa:—“*Lalitā plays on the veenā and Visākhā (plays) on the mridanga, while Rādhikā sits between them and watches the magnificent fun*” (*Lalitā vījīy veenā Visākhā mridanga sakhi gana mājhe vasi Rai dekhe rangā*).

32. Here we get a glimpse of a magnificent torso of another drummer complete with her well poised head, richly decked with a jewelled crown and ear ornaments and all kinds of pearl-strings and breast-pieces which hang down between the busts. The expression of the face is one of deep immersion in the depth of the music—emphasized by her half-closed eyes and aquiline nose. Who dare decline to label it as another masterpiece?

33. In this mutilated figure of a headless *nāyikā*—we get an opportunity to study in detail the pearl-strings, and necklace (*upa-grīva*) which invest these figures with a luxuriant beauty which the Orissan masters created with such abund-

ance in the many architectural sculptures of this temple. The figure seems to be alive in flesh and blood in spite of her missing head.

34. Here we find another instrumentalist, negotiating a pair of brass-bells (*mandirā*)—invariably used to mark emphatically the times of the rhythm—in all Indian orchestras. They are held by a series of strings which invariably end with elaborate—pompons—in two series which the sculptor has depicted with wonderful precision and realism. To depict in stone the wooly knobs of the pompons is a marvel of skill and ingenuity. Here also the face is one of intense concentration on the rhythm of the music which she punctuates emphatically with her pair of bells.
35. This is one of several representations of lovers (*Nāyikās*) finishing their toilets with the aid of the mirror, getting ready to meet her beloved. (Cp. plate 43).
36. In this headless figure we meet with another drummer, playing on her *mridanga*, skilfully poised between her thighs. It is the usual practice of Indian drummers to dance with tense poses of the feet in the culminating crescendo of the music, as we find here in the intensely graceful posture of the jewelled feet, crossing each other. The flutter of both the pieces of the scarves, one on the centre of the drum and the other descending round the missing arm, skilfully suggest the rhythmic movements of the dance. The instrument here is an ordinary drum (*Mādal*, *Dhole*) not a *mridanga*.
37. Here stands a flute-player, moodily meditating on the sound of her pipe, which she herself is producing, with exquisite skill and grace. She wears the same kind of crown, pearl-strings and necklace as worn by her companion figures.
38. A cymbal-player, gracefully handles her large discs, held in her sensitive fingers exquisitely modelled and admirably emphasized by her golden wristlet. The length of her arm, soft and round, is divided and punctuated by a jewelled armlet placed at the joints. The sculptor has set off the luxuriant fullness of her busts by the inward introspective expression of her face, absorbed in the duty of marking the beats of the music.
39. In this figure we can study the pose of another drummer, with her left-hand on the left face of the drum, and with her right hand raised to her head in a pose of suspense as it will presently descend on the right face of the drum, at the critical point of marking the time. The ornaments and jewels appropriately set off the luxuriance of her tresses tied in a bundle at the back of her head.
40. This picture shows the drummer of the last plate, from a different angle and in a different light. We notice the raised right-hand about to descend on the face of the drum.
41. This is the torso of another woman-musician standing in the recesses of one of the tiers of the upper part of the Jagamohana. The figure is of the same type as the other companion-figures and are similarly decked and jewelled. Unfortunately part of the face and both the hands of the figure are missing, so that we can not guess what kind of musical instrument the figure carried in the hands.
42. This is another headless torso of a drummer similar to those illustrated on plates 31 and 36. The drum here depicted is not a *Mridanga* but a plain *Mādālā* (*Mardala*) with leather straps crossing each other. The instrument is being played on not with the fingers but by means of small sticks (*Kāṣṭhika*) held by both hands. The use of sticks is for the purpose of producing high pitched intonations—probably indicated in the music texts—by the technical name of *Chandana*—which is designated as—‘as the beating—which fully releases the expression of the sound’ (*Vādyam vimucyate yena chandanam tannigadyate*). The drum here designated as *Mardala* is distinguished from *Muraja* by the size of their respective leather faces. In the case of *Mardala* the left face should be 13 *angulas* and the right face 12 *angulas*.
43. Another figure of a *nāyikā* (Cp. Pl. 35) standing with a mirror in her hand, in a mood of reverie, perhaps thinking of her beloved who has not yet come to meet her.
44. A mutilated figure of a damsel or tree-nymph(?) standing, twisting her long tresses (*venī*) descending from her head in one long continuous torrent. The other hand, missing, probably touched the plait at the lower end.
45. Another headless cymbal-player, standing in a tense pose, with her two feet in a dancing gesture. The strings of the belt which fasten her *sāri* with thick tassel-ends, help to emphasize the full and luxuriant curves of her hip. The belt is faced with a row of bells—from which descend the garland of pearls (*Uru-mālā*).
46. Another drummer with both of her hands playing on the drum. The rapt expression of the face is emphasized in the delicate contours of the cheek and the noble brow on which sits a jewelled crown, spelling out the very image of a goddess of music. The hard stone has been skilfully caressed by the chisel of a master to take a living form of the flesh,—pulsating with the very breath of life.
47. This is a torso of another drummer, very delicately outlined in the contours of her pulsating figure crowned by her beautifully chiselled head, shining with a dreamy and divine expression appropriate to an *Apsarā*. The soft play of light fully reveals all the elements of her heavenly beauty.
48. The number of drums and drummers represented at Kanārak seem to justify the saying ‘The drum is the king of the instruments’ (*Yantrapatir mridangah*). The instrument is

generally played by strokes of the fingers of the drummer. But some times to sharpen and accentuate the tone-values of the strokes, the player uses a pair of small sticks as we find in this illustration. The piece of scarf with decorative folds attached at the centre of the drum is an original convention devised by the carvers or may be the illustration of an old practice. As we notice each of these players has been presented in different poses and postures which have not yet degenerated into one identical stance or flexion met with the types of divine images.

49. This plate gives a surprising glimpse of the face and bust of the last figure, the face wearing a faint smile is the very picture of restraint, concentration, dignity and grace.
50. In this figure, the sculptor illustrates a particular variety of a terminating stroke, involving heavy slapping on one of the drum-heads, which might displace and dislocate the instrument. In order to prevent this, the barrel of the drum is held in position by the left-hand passed through one of the surrounding thongs. This ensures a secure position to receive the heavy stroke of the right-hand; incidentally, the beautiful torso peeps out between the parallel lines of the two arms stretched down on the drum.
51. Here we have a magnificent close-up of a cymbal-player, with all the majesty of her expressive face and the expressive gesture of her arms. The various curved lines of the coronet, the bundle of her heavy tresses, the emerging shoulder and of the rims of the cymbals echo and re-echo each other in an intricate harmony. The expression of the face emerging in a ravishing appeal, between the pair of large ear-rings stamp the piece with the seal of a great masterpiece. The silken tail-end with which the disc is held is skilfully made to cross the wrist to emphasize the beauty of the fingers.
52. Here we are given a captivating glimpse of a cymbal-player in a characteristic pose of supreme grace and dignity. It should be noticed that these celestial musicians never stick out their arms, to play on the disc but choose a divinely graceful pose by holding one of the disc by the left-hand drawn behind the back, while the right-hand holding the other disc gently crosses the busts to descend on the one held by the left. This graceful pose, dominated by a divine head terminating in a long bundle of tresses—across the shoulder, is graphically revealed by a skilful close-up shot.
53. Though loosely captioned as a 'Flute-Player'—she is a Piper,—blowing a long horn-pipe at least five feet long reaching far below the knee. This long pipe has no aperture and, grasped by two hands, it is sounded by blowing one kind of note only. Our music texts enumerate several varieties of blow-instruments under the generic name of *Suśira*. It is most probably of the class known as *Sringaka* (Horn-pipe). The figure is dressed and bedecked very like the other musicians described in the other plates. The scarf (*Odnā*) encircles the shoulder and descends under the armpit and flows down the back, ending in spread-out folds. The three strings of the belt end in a series of tassels hanging across the hips. The knees are bent in a dance pose; the feet, emphasized by toe-rings, are set apart in a dance step. The expression of the face, as usual, is one of deep concentration.
54. Here we have another drummer, playing on her mridanga with both hands. The armlet, which clasps her upper arm is one elaborately designed and set with jewels. The pearl strings and necklaces, as in the other figures, emphasize on the beauty of her full busts. The ecstasy of the face expressive of her enjoyment of the rhythm of her drum has almost a divine flavour which makes her look like a veritable goddess.
55. The sculptor has presented an almost divine rendering of a kiss of a pair of *Mithuna* (Sexual couple). The face on the right is that of a man in spite of the ear-ring and the bundle of his tuft of hair.
56. Here we have another *Mithuna* in a skilfully designed composition. The woman taking an aggressive part, the man being in a passive mood is thrilled by the embrace.
57. Here we have another *Mithuna*—in a tense pose. The texts of the Indian sexual science prescribe a variety of postures. Thus the text of the *Rati-manjarī* enumerates sixteen kinds of amative postures. The pose here depicted is probably the one designated as *Latā-veṣṭa* (Circling like a creeper).
58. On this plate—we have another masterly presentation of a loving couple. Rarely has the caress of a lover been rendered with such infinite tenderness, concentration, and grace. The caressing fingers of the hand speak with a sensitive gesture which is truly wonderful. Equally expressive are the fingers of the lady, which rest on her lover's shoulder. Here also the man wears all the jewells and trappings of a woman. The text of Kalidas are full of brilliant descriptions of kissing couples. We can cite at random—a verse from another source 'The passionate lover kisses the lips of his beloved, The kinnars habitually cover their spouses with kisses' (*Cumvayati cumbati kāntādharām kāmī Priyamukham kimpuruṣas-cu-cumve*).
59. The Orissan sculptors have used on their architectural masterpieces a number of decorative motifs some which derived from the earlier practices of Gupta Art and some are the original inventions of local craftsmen. Unfortunately, the local inventions have not yet been studied and identified by their special names recorded in the Orissan

silpa-sāstras. The decorations on the recessed facade of a portion of the base of the main temple, reproduced on this plate—are given in three horizontal bands—the two narrower bands consist of a device of intersecting tendrils formed in a series of circles filled with leaf-designs. These two types belong to the *Patra-Latī* "Creeper-leaf" class. This interlocked foliage-design may perhaps be designated as *Phānsi-Latī*, though they are some-times called *Sadā-cakra-latī* the 'tendrils of incessant circles'.

The design depicted between the two narrower bands on a border section in the middle is a well known arabesque, first met with in Gupta Art at Sarnath and other places in the north. It consists of an intricate system of conventional foliages, which vibrate in a series of surging waves of great vigour and vitality. The special name of this Gupta decorative motif has not yet been recovered from the records of the *silpā-sāstras*.

60. On this panel we have a decorated frieze in three horizontal sections. The upper and lower bands consist of a garland of circles, not interlocked but touching each other, the interstices being filled with leaf-designs, deeply cut. This upper band is fringed at the top and bottom by two series of bead-motif very common in Orissa. The central band is a bold rhythmical pattern of continous tendrils, the stems of which are obscured and covered by bold leaf-designs of great vigour and moving vitality. We do not yet know the special name of this device which obviously belongs to the *Patra-latī* class.

61. On this plate is given details of the right half of the main entrance of the Jaga-mohon generally designated as the *Lakṣmī-dwāra* 'The entrance of luck' (N. K. Bose: *Canons of Orissan Architecture*, Page 174). The doorways of the Indian shrines begin to have elaborate symbolical and decorative designs from the Gupta period, the typical doorways are those of the Gupta temples at Nachna-kuthara and Deoghar (Jhansi). In these early doorways, we have two or three bands (*Sākhās*) which grow in to facades of seven or eight bands in the mediaval temples, as in this 14th century shrine. Taking the bands from left to right we have first a deeply cut floral scroll framed by two bead-borders, then there is deep recess and then begins a series of uniform breadth. First, we have the *Nāga vandhī*, the intertwined tails of nagas terminated by a figure of a hooded nāga. This motif occurs in several temples in the north and the south. Next we have the most important sakha, depicting the motif of the mithuna, given in a series, alternating with the heraldic design of a Kirtimukha terminating in two concentric circles made of pearl-strings emanating from the gorgon-face. The mithuna band occurs first on the facade of the Nachna shrine, being the last band, justifying the injunction of the *Agnī-purāṇa* that the 'lastband' should be decorated with a series of mithunas (*Sākhā seṣam mithunair bhībhūṣayet*). Then comes another well known motif, the *Nara-latī* the tendril going up in a meandering course, the interstices being filled with human figures in a rhythmic pattern also called

Gelabai (N. K. Bose: *Canons of Orissa Architecture*). Then comes a band of pilasters punctuated by Kirtimukha motifs with descending pearl-strings capped by a small architectural crown. In the next band, the second one with mithuna motifs is repeated. And then comes a section of repeated figures which look like rudrākṣa (?) which M. Ganguly, somewhat rashly designated as *Bara-jhangī* (Plate V, fifth row, page 192, *Orissa and her remains*). The last band consists of series of ornamental lotus-continuation, petals perhaps to be designated as *Dala-jhūrā*. Each of these eight bands terminate with a kirtimukha *pīṭha* or pedestal. Six of these bands are reproduced in enlarged details given on two large plates (Plate 40-44, A. Goswami, *Design from Orissan Temples*, Calcutta, 1950).

62. On this plate, we have a full view of the famous lintel depicting the Nine Planets (Nava-grahas) carved on a single horizontal slab (19 feet by 2 feet) which at one time decorated the top of the main entrance but now removed and preserved in the local Kanarak Museum. A Navagraha lintel almost always decorates the doorway of all temples in Orissa. The earliest representation of this practice appears to date from Gupta times. A very fine Navagraha lintel in early Gupta style is in the Worcester Art Museum (see Coomaraswamy: 'Some Indian Sculptures in American Museums,' *Rūpam*, No 18, April 1924). These nine planets at different times and in different conjunctions are supposed to control and influence the lives of human beings, and rituals are still practised in India by people anxious to appease some particular star (graha), for the time being, adversely ruling their fates. The purpose of placing a Navagraha lintel on temples is not clear and may have a general auspicious motive (*Māṅgalika*) to ensure a long life to a temple. One text enjoins—That all works should begin with an invocation to the nine planets otherwise human beings can not attain their wishes (Nava-graha-makham kritvā tataḥ karma samāravet, Anyatha phaladam pūmsām na kāmyam jāyate kvacit). Contemplative verses visualizing each of the nine stars are said to have been composed by the sage Vyāsa and are quoted in several *Purāṇas*. The portraits of these star-gods are given here in formidable portraits, each placed inside a niche, crowned by tre-foiled arches springing from pilasters which divide the images from each other. Each portrait is carefully carved with minute details of the crowns, jewellery, *upavita* and *a-judhas*, the emblematic insignia of each. The style of the carvings has been studied in the enlarged portrait of Brihaspati (Plate 29).

63. A compactly composed figure of an erotic couple (Mithuna), one of a series frequently depicted at Kanarak. In the profile figure of the man we notice how the woman has embraced her mate with her right hand shown on the shoulder, while the man stretches his right hand to unloosen the waist stings (Nivi-vandha) of the damsel, but the hand is broken away. The damsel is very alluringly posed in an *āvanga* flexion, resting on her left leg. The right leg being drawn up and placed behind is in the typical pose of the tree-nymph.

64. A well poised figure of a 'mother and child'; the child is very gracefully balanced on the two arms of the woman, as she contemplates the baby with affectionate pride. The two series of tassels of the waist band is set off and emphasized by the fluttering ends of her drapery placed symmetrically against the lower limbs. As a rule, the madonna is a rare motif occurring in the relief sculptures at Kanarka.
65. This is a common architectural piece on the facades of Orissan temples, known as *Gaja-simha* or *Gaja-virāla* an, imaginative combination of a lion's body with an elephant's head. The prostrate figure of a dwarf placed on a lotus stand is a peculiar feature of Orissan types.
66. A lion with human face '*Nara-simha*' (*Nara-virāla*) is an original device of Orissan sculptors, different from the *Nara-simha* form of Vishnu. Here, a lion with a human head stands dramatically on the prostrate form of a human warrior, placing his left arm on the head of the figure below, while the right hand crosses the breast with an awkward gesture. The lotus pedestal is a constant element in the composition. It is almost an unique conception in the whole history of Indian mythical animals.
67. A frieze depicting a procession of bulls carrying fodders and grains possibly for a marching army. The panel is divided into two sections by a square central piece, carved with a well-known heraldic device, frequently met with on the temples of Bhuvaneswar, depicting a *Kīrti-mukha* from whose face descend two strings of pearls taking the forms of two concentric circles, flanked on either side by two standing figures of *Gandharvas* (?) The device has not yet been identified by its technical name.
68. This frieze depicts an army on the march, together with bulls and elephants carrying fodder and other military supplies.
69. Two pairs of horse and an elephant, with riders, on the march, each set inside a beaded frame. The riders on the elephants are discharging arrows from their bows. The horses are galloping over shrubs on the road, depicted in conventional forms at the corner.
70. A procession of elephants, carrying warriors armed with circular shields and lances, apparently part of an army on the march. The group is set inside a beaded frame.
71. A frieze set inside a beaded frame depicting five galloping horses with riders, two carrying two standards, one carrying a drum, apparently part of a military pageant or procession.
72. A party of four, riding on a galloping horse, armed with long lances, apparently engaged in a spirited game of hunting wild boars. In the rear is an elephant pushing its proboscis to uproot a tree in front. It is a lively composition with the riders in different postures, one raising aloft a boar pierced with his lance.
73. A spirited scene depicting a tiger-hunt, detailed with lot of realism. One of the hunters on foot is tussling with a group of tigers just emerging from their rocky shelter covered by a big tree. Evidently these are royal hunters suggested by an attendant carrying a parasole.
74. This is a lively picture of a chase of a group of wild elephants driven to a corner by the hunters beating with their drums and bugles. The main party is on a horse and an elephant is at the rear.
75. This is apparently the sequel to the chase depicted in the last plate. The herd of wild elephants have been successfully pushed into traps made of strong horizontal and perpendicular rows of poles.
76. This is a realistic picture of a caravan halting for their mid-day meals which are being cooked on ovens carrying earthen pots. The bullocks have been unyoked and the cart heavily loaded with packages is seen resting on the ground.
77. This is another part of a cooking scene of a caravan halting for a meal, some pounding the spices, some attending to the ovens carrying big earthen pots under the shadow of a tree. An elephant, a member of the caravan, is seen resting under a tree. A portion of the frieze is abraded, obliterating the figure.
78. This is a very interesting picture of a royal lady with her son carried in a palanquin of peculiar shape. The row of parasoles suggest a royal personage. A rider on a horse moving in a different direction is unintelligible. There is a fine study of a big tree on the left corner.
79. A group of athletes pulling a rope in a secular 'Tug of war'. There is no indication to suggest that it could represent the mythical 'Churning of the ocean'. The frieze is damaged at places.
80. This is apparently a forest scene suggested by three antelopes, one giant wild boar, and, perhaps, a leopard. The trees, though in decorative and conventional forms, skilfully punctuate and bind together a realistic composition.



ERRATA

On	page	4	in	line	16	for story	read	storey
"	"	6	"	"	15	" trusty	"	trusted
"	"	11	"	"	4	" quaterly	"	quarterly
"	"	12	"	"	5	" bu	"	but
"	"	16	"	"	30	" potrayed	"	portrayed
"	"	22	"	"	10	" "Great"	"	"the great sunworshippers"

64. A well poised figure of a 'mother and child'; the child is very gracefully balanced on the two arms of the woman, as she contemplates the baby with affectionate pride. The two series of tassels of the waist band is set off and emphasized by the fluttering ends of her drapery placed symmetrically against the lower limbs. As a rule, the madonna is a rare motif occurring in the relief sculptures at Kanarka.
65. This is a common architectural piece on the facades of Orissan temples, known as *Gaja-simha* or *Gaja-virāla* an, imaginative combination of a lion's body with an elephant's head. The prostrate figure of a dwarf placed on a lotus stand is a peculiar feature of Orissan types.
66. A lion with human face '*Nara-simha*' (*Nara-virāla*) is an original device of Orissan sculptors, different from the *Nara-simha* form of Vishnu. Here, a lion with a human head stands dramatically on the prostrate form of a human warrior, placing his left arm on the head of the figure below, while the right hand crosses the breast with an awkward gesture. The lotus pedestal is a constant element in the composition. It is almost an unique conception in the whole history of Indian mythical animals.
67. A frieze depicting a procession of bulls carrying fodders and grains possibly for a marching army divided into two sections by a square cent with a well-known heraldic device, frequent the temples of Bhuvaneswar, depicting a K whose face descend two strings of pearls tal two concentric circles, flanked on either side figures of Gandharvas (?) The device has identified by its technical name.
68. This frieze depicts an army on the march, bulls and elephants carrying fodder and supplies.
69. Two pairs of horse and an elephant, w march, each set inside a beaded frame. The riders on the elephants are discharging arrows from their bows. The horses are galloping over shrubs on the road, depicted in conventional forms at the corner.
70. A procession of elephants, carrying warriors armed with circular shields and lances, apparently part of an army on the march. The group is set inside a beaded frame.
71. A frieze set inside a beaded frame depicting five galloping horses with riders, two carrying two standards, one carrying a drum, apparently part of a military pageant or procession.
72. A party of four, riding on a galloping horse, armed with long lances, apparently engaged in a spirited game of hunting wild boars. In the rear is an elephant pushing its proboscis to uproot a tree in front. It is a lively composition with the riders in different postures, one raising aloft a boar pierced with his lance.
73. A spirited scene depicting a tiger-hunt, detailed with lot of realism. One of the hunters on foot is tussling with a group of tigers just emerging from their rocky shelter covered by a big tree. Evidently these are royal hunters suggested by an attendant carrying a parasole.
74. This is a lively picture of a chase of a group of wild elephants driven to a corner by the hunters beating with their drums and bugles. The main party is on a horse and an elephant is at the rear.
75. This is apparently the sequel to the chase depicted in the last plate. The herd of wild elephants have been successfully pushed into traps made of strong horizontal and perpendicular rows of poles.
76. This is a realistic picture of a caravan halting for their moving in a different direction is uninteresting. There is a fine study of a big tree on the left corner.
79. A group of athletes pulling a rope in a secular 'Tug of war'. There is no indication to suggest that it could represent the mythical 'Churning of the ocean'. The frieze is damaged at places.
80. This is apparently a forest scene suggested by three antelopes, one giant wild boar, and, perhaps, a leopard. The trees, though in decorative and conventional forms, skilfully punctuate and bind together a realistic composition.



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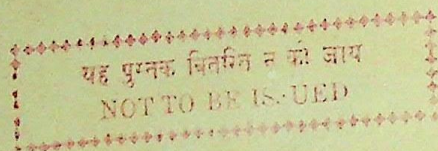
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